ARTICLE V.—The Library shall be divided into TWO CLASSES; the first comprising such works as, from their rarity or value, should not be lent out, all unbound periodicals, and such text books as ought to be found in a library of reference except when required by Committees of the Institute, or by members or holders of second class stock, who have obtained the sanction of the Committee. The second class shall include those books intended for circulation.

ARTICLE VI.—The Secretary shall have authority to loan to Members and to holders of second class stock, any work belonging to the SECOND CLASS, subject to the following regulations:

Section 1.—No individual shall be permitted to have more than *two books* out at one time, without a written permission, signed by at least two members of the Library Committe; nor shall a book be kept out more than TWO WEEKS; but if no one has applied for it, the former borrower may renew the loan. Should any person have applied for it, the latter shall have the preference.

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Section 3.—Should any book be returned injured, the borrower shall pay for the injury, or replace the book, as the Library Committee may direct; and if one or more books, belonging to a set or sets, be lost, the borrower shall replace them or make full restitution.

ARTICLE VII.—Any person removing from the Hall, without permission from the proper authorities, any book, newspaper or other property in charge of the Library Committee, shall be reported to the Committee, who may inflict any fine not exceeding twenty-five dollars.

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ARTICLE IX.—If any member or holder of second class stock, shall refuse or neglect to comply with the foregoing rules, it shall be the duty of the Secretary to report him to the Committee on the Library.

ARTICLE X.—Any Member or holder of second class stock, detected in mutilating the newspapers, pamphlets or books belonging to the Institute shall be deprived of his right of membership, and the name of the offender shall be made public.

THE INLAND ARCHITECT AND NEWS RECORD

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IN THE WEST.

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The Columbian Museum and Archæological Research.

The opportunity for an educational department of archæology at the Field Columbian Museum in Chicago is such as has never before been realized in America. There is no such thing on this continent as a classified illustration of the history of all past civilized nations shown in its monuments. The Metropolitan Museum at New York, through the Willard bequest, some contributions by Richard M. Hunt and others, has a department of architecture, illustrated mainly by casts of famous remains and restorations. The Art Institute of Chicago has acquired a large collection of casts from the museum at the Trocadero in Paris, many of which might form part of an archæological collection. But both of these are mainly valuable as affording studies for architects in special lines. Neither of them, however, can be called an archæological collection. The only approach to such is found in the British Museum. The study of archæology is not alone for architects. It is for all students of history and all interested investigators. The history of nations in the most remote periods has been brought down to us by their monuments, which antedate all written history. Of the truth of the latter we find collateral evidences in what has been discovered in the shape of buildings, statuary, bronzes, pottery and the like. The study of them associates the history of art with civil and sacred history, and helps to make clear many of the curious developments of ethnological research. Thus there come down to us from many prehistoric sources and diverse localities streams of knowledge emanating from the study of monuments of all kinds, which, combined, have contributed in no small degree to form what we call modern civilization. For while in ancient times there was the civilization of Assyria and the civilization of Egypt, later the civilizations of Greece and the far East, then the civilization of Rome, which included all, we have after this the civilizations of the Saracens of the Eastern Empire and of the Franks and Teutons diverging from the Roman; then that of the middle ages, followed by the renaissance of learning and art in Europe. All of these afford a boundless field for investigation and study in connection with contemporary monuments. But in modern times, through the influence of universal intercommunication, we have but one civilization of Europe and America. With the means at hand, the Field Museum can now only illustrate one extremity of this chain. This, the modern end, was fairly represented by the architecture and sculpture of the Columbian Exposition itself, which can now be preserved in concrete form. Among the contributions already made to it there are some scattered links, such as the Central American remains, that were exhibited in the Anthropological building, and the models of Aztec habitations. The whole subject can be illustrated temporarily by photographs, charts and books until these evidences are enlarged by casts and actual remains. Thus the collection can be used to illustrate lectures to classes of students from the university, as well as popular assemblies. Thousands who know nothing of this subject will be interested through having at first regarded the exhibits only as curiosities, and will soon find a world of knowledge that has been hidden for

centuries revealed again for their everlasting benefit. The grand project of preserving sections and details of the more important architectural features of the great buildings of the Fair should not be lost sight of, as in this way only can these temporary works be preserved for future study.

Death of Cesar Daly, Architect, of France.

Cesar Daly, architect, and for years editor of *La Revue Générale de L'Architecture*, died at Paris, January 12, at the age of eighty-three years. M. Daly was born at Verdun, July 19, 1811, his father being Irish and his mother French. He was educated in England until his sixteenth year, when he returned to France and entered the college of Douai. A year later he entered the preparatory section of the École Polytechnique, and at seventeen took first prize in drawing. Entering the office of M. Mallet at Douai he progressed rapidly and continued his mathematical studies under Professor Avegron of the Polytechnique. When about twenty years old he went to Paris and entered the studio of M. Duban, acquiring a superior knowledge of architecture and construction through close study. In 1839 M. Daly established the *Revue Générale de l'Architecture*. In 1843, was appointed diocesan architect of Alby, which position he held for twenty-five years, during which his restoration of the cathedral and the influence he exercised upon the constructive methods of the period earned for him the decoration of the Legion of Honor in 1861. He was the first to organize a society of industrial and decorative artists and insist upon their recognition by the societies representing the fine arts. He also about this time organized a meeting of architects, painters, sculptors, poets, etc., but he found it impossible to conciliate these into united action, and though elected president of the architects' section he refused to serve. M. Daly was an original member of the council of architecture which was founded by the government in 1848 for the purpose of inspecting and approving the construction of ecclesiastical buildings, and was the architectural representative of the Mexican commission established by Napoleon III during the Mexican war. From 1848 to 1869 he was almost constantly traveling and visited almost the entire known world in his archæological researches, spending three years in the western hemisphere, and in 1856 published notes upon the remains of Central American cities, which was the first exploration made of those interesting remains. In 1892 he was presented with the royal medal by Queen Victoria. Though his professional writings are numerous and important, no separate work of his travels has been published. His life was probably the most productive, both in his works and writings, of any architect, and his death is regretted by the profession throughout the world.

Sequel to the Milwaukee Library Competition.

As a sequel to the competition for a library and museum for the city of Milwaukee, which has occupied the attention of some seventy-four practitioners intimately and the profession in general for some time comes an injunction suit instituted by a defeated competitor. As an injunction the document is very funny reading. The charges are that the joint board of the Museum and Library trustees was illegal ; that the successful architects submitted supplementary plans — though the document does not state at what "stage of the game." It calls Mr. Ware an "alleged expert" and charges collusion by him with the successful architect and the trustees ; that none of the five premiated plans except the plaintiff, H. C. Koch's, were suitable ; that one set of plans was two days late and one was for a two instead of a three-story building as specified, etc. Several charges referring to the legality of the trustees disbursing funds without order from the city council, etc., are not considered here. But that Professor Ware should be charged, and by an architect, with incompetency and with collusion, or that he would lend himself to anything that could be so construed is funny—simply funny. Then the plaintiff, after stating his belief in the unreliability of Professor Ware, affirms that had not supplementary plans been submitted by Ferry & Clas he would have been awarded the prize. This is also funny. As the injunction has been dissolved in part and the council is about to take action in regard to the legal phases of the matter the ill-advised action of Mr. Koch will soon be forgotten and his standing as an architect may not suffer thereby. The Milwaukee competition might have been a very different affair, but the joint board was composed of honest and educated men, who wished to give to their city the best building possible. They selected as their expert the one man in whom all architects have the most explicit confidence both in his judgment and probity, and as the result was reached without the disgraceful political work that characterizes so many public competitions, all architects, even those who feel their defeat the keenest, should shake hands with the successful competitor and not, like the unsuccessful neophyte in gambling, call "foul" because the lottery did not go his way.

Report of the Supervising Architect.

In the light of the committee of the American Institute of Architects visiting Washington to urge the adoption of the method for securing designs for public buildings, outlined in the law passed last year, the report of the supervising architect, just issued, is interesting. The contract obligations for the year amount to over four million dollars, and the outstanding contract obligations to over three and one-quarter millions. There are sixty buildings in course of erection and thirty-eight more ordered by congress, but not commenced. The appropriation of $200,000 for the expenses of the office admits the use of but forty-five draftsmen and of the payment of small salaries, making it impossible for the supervising architect to procure the best draftsmen and experts. The business work of the office and necessary absences by the supervising architect makes his chief clerk the supervising architect *de facto*. This office force is divided into ten sections composed of one hundred and forty-six persons, forty-nine of whom are females. There are, in addition to this force, one hundred and thirty-four superintendents, etc., scattered over the country, and the supervising architect is expected to employ as cheap help as he can, reduce expenses to a minimum, and get as much work done as possible for the money appropriated by congress. It is not strange, therefore, that Mr. O'Rouke has found no time for carrying into effect the act passed last year. It is incomprehensible that public officers should allow such a state of affairs to exist, and that it is the architects of the country who are obliged to spend their time and money at the capital in their endeavor to show the government how wasteful, inadequate, even childish, is the present method of securing the designs and construction of public buildings.

THE CONSTRUCTIONAL WOODS OF THE UNITED STATES AND THEIR DISTRIBUTION.

BY T. E. KIDDER.

WHILE iron and steel have taken the place of timber in the construction of large and costly buildings, especially those for mercantile or public use, still the larger proportion of the buildings of this country depend upon wood for their interior construction, at least, and such is likely to be the case for a number of years to come. There are also cases in which wood appears to be a more suitable material than steel or iron. It is, therefore, important that the architect should be acquainted with the qualities of the different woods, and the uses for which they are best adapted. As architects are also often called upon to design buildings in different parts of the country, it is necessary for them to know the available woods of each different locality. The following article aims, in a measure, to furnish the information above indicated:

The woods used for constructional purposes in the United States are the pines, firs, spruce, hemlock, redwood, and some oak for special purposes. Of these varieties, the pines and firs probably furnish seven-eighths of the framing lumber, outside finish and boarding.

There are some thirteen or fourteen varieties of pine that are used for building purposes, and of these the white, yellow and southern pines are the principal varieties.

THE WHITE PINE (*Pinus strobus*), formerly grew in great abundance throughout New England and Canada, and in the states bordering the great lakes. The supply has now been so far exhausted that this wood is no longer used for framing timber except in the northwest, and to some extent in the Rocky Mountain region.

White pine lumber of a good quality is creamy white in color, soft and straight grained, light in weight, and is very easily cut. It contains very little resin, and is durable only in dry air. In transverse strength it is the weakest of all woods used in building. It also swells or shrinks seriously when the hygrometric state of the atmosphere changes greatly. White pine, however, possesses the advantages of being very straight grained, free from knots, and very easily worked. Its most valuable characteristic, however, is its freedom from warping and cracking in seasoning. It probably stays in place (stands) better than any other wood, and is the best wood to use for solid doors, sash, or light framing of any kind. It is also the best base for veneered work, and is remarkably well adapted to patternmaker's use. It is the best of all the northern woods for outside finish, when protected by paint, and is the most desirable wood for all kinds of joiner's work that is to be painted. The best qualities are so expensive, however, that white wood and other woods are now often used as a substitute.

NORTHERN YELLOW PINE or short-leaved pine (*Pinus mitis, Pinus variabilis*) is found throughout the country, in dry sandy soils, from New England to Georgia. "It attains a height of sixty feet and a diameter of eighteen inches. The trunk is straight and slender. Its cones are small, its leaves are in groups of three, and from three to five inches long. The heartwood is fine grained, moderately resinous, strong and durable. The sapwood is poor in quality and decays rapidly."* It is a valuable wood for framing and flooring, but not equal to the white pine for finish.

Varieties of the yellow pine also grow in New Mexico and the Rocky Mountains, and are used in New Mexico and the Rocky Mountain region for ordinary framing lumber. That grown in the mountains is fit for nothing else, and warps very badly. The *Mexican pine*, as it is called, is of a better quality and is often used for finish lumber in cheap buildings and for fences, etc.

There are two other varieties of pine which grow in the northern states, and are used in building.

THE CANADIAN RED PINE (*Pinus resinosa*) is found from Canada to the Pacific coast, but does not reach far south in the United States. In Canada and the northwestern states, it is very commonly called Norway pine. It attains a height of from seventy to eighty feet, with a diameter of two feet at the base, the trunk continuing of uniform diameter for two-thirds of its length. The wood is fine grained and white with a reddish tinge, somewhat soft, but quite strong and durable, its strength being about a mean between that of white and pitch pine. It is the most valuable framing timber grown in the North, east of Oregon.

OREGON PINE (*Abies Douglaisi*).—This tree is not a true pine, but a fir, but as it is generally known as pine, it is classed with them here. It is a noble tree, attaining a height of 250 feet, and forming immense forests in the extreme northwest of America. The timber is heavy, firm and particularly valuable for long framing timbers. It is largely used in the northwest for posts, girders, and for heavy floor joist, or for joist exceeding twenty-four feet span. From tests made in San Francisco on the strength and stiffness of this lumber, it seems to be somewhat stiffer than the Georgia or long-leaved pine, and stronger in a post. It is not as resinous as the long-leaved pine, and consequently not as heavy, but the fibers are strong and hard, and it is a first-class timber for constructional purposes. It is practically impossible to obtain this timber more than one season old. A considerable quantity of this wood is now manufactured in the state of Washington, and is sold in the northwest under the name of Washington red fir.

SOUTHERN, OR HARD PINES.—There are ten varieties of pine which grow in the southern states, and which are popularly known as yellow pine, hard pine, pitch pine and Georgia pine. All of these varieties contain a considerable quantity of pitch, and all are heavier than the northern pines. Of the ten varieties above mentioned, but two are manufactured into lumber to any extent. These are the long-leaved pine and the short-leaved pine.

GEORGIA PINE, or long-leaved southern yellow pine (*Pinus australis, Pinus palustris*).—This is the wood generally referred to when "yellow pine" or "Georgia pine" is specified. It is the most valuable of all the southern pines, both on account of its superior strength and durability and also on account of its large size, which enables very long timbers to be cut from it. This tree sometimes attains a height of 150 feet and a diameter of four feet. It has but little sapwood, and the heartwood is of very uniform quality, its resinous matter being very regularly distributed, and the grain of the wood being very fine and close. Though not so tough and elastic as white oak, the long-leaved pine, especially that from Georgia, successfully rivals it in stiffness. "If a beam of each kind of timber, equal in dimensions, be supported at the ends, the oak beam will depart most from its 'mold,' but will break under about the same load."

This variety of pine is principally obtained from the states of Virginia, North Carolina and Georgia. It is almost the only wood used for building purposes in those localities, and is largely used throughout the eastern and middle states for heavy framing timbers, posts and girders. The wood is also much used for interior finish, for which purpose, however, it should be finished in varnish or hard oil, as it contains too much pitch to take paint well.

THE PITCH PINE, or short-leaved pine (*Pinus rigida*), is abundant in all the Atlantic states south of Chesapeake Bay. The best qualities come from Florida. It is distinguished by peculiarly rough, dark bark, and by the abundance of its resin. The wood is more dense than the long-leaved pine, is close-grained, heavy, free from knots, elastic, quite strong, and very durable. It is said to be a softer wood than the long-leaved variety, and is more easily worked. It is well adapted for house-work, and is largely used by cabinetmakers.

EFFECT OF TAPPING PITCH PINES.—It has been generally believed, and is often found stated in books, that the tapping of pitch pine for turpentine was injurious to the strength of the timber. Recent tests made by the Forestry Division of the United States Department of Agriculture, however, have shown conclusively that this belief was erroneous. Not only is the strength not affected by tapping, but the chemical qualities are not changed, so that there is no reason whatever to believe that tapping in any way affects the durability of the lumber. Furthermore the agent of the division, who had charge of the work, was unable to find a single person who could readily discern any difference between bled and unbled timber.

THE CYPRESS is a tree of the pine family, having a trunk sometimes ten or even twelve feet in diameter, and attaining a height of from 120 to 130 feet. The tree is found from the Hudson to the Gulf of Mexico, and flourishes best in the swamps of the South, where the soil is a deep, rich, black and wet mud. The wood is soft, light, straight grained, free from knots, and easily worked, and is imperishable where covered with water. Its color is somewhat like that of olive wood, though it is not as fine grained nor as handsome. It makes a very pretty finish, however, when varnished and rubbed down. This wood is especially adapted for use in damp situations, such as for shingles, eaves troughs, or gutters, water tables, sills, sleepers, etc. It appears to be less injuriously affected by damp than any other wood except redwood or cedar. It also possesses the quality of not warping to

*"Materials of Construction."—Thurston.

any extent, and a solid cypress door will stand nearly, if not fully, as well as one of white pine. It can be obtained in wide, clear boards, and is excellent for pantry fittings, etc. If it were not for its softness, it would make one of the best of finishing woods. It is cheaper than clear pine, except in the very northern and western states.

FIRS.—While resembling the pines very closely, there is really considerable difference both in the appearance of the tree and in the quality of the wood. The fir has straight, short leaves, which come off singly from the stalks. The trunk tapers more than that of the pine, and the shape of the tree is more pyramidal. The wood is of a much lighter color than pine, and has more knots and is not as durable. The varieties of fir used for building purposes in the United States are the spruce and hemlock, and the Oregon fir already described.

SPRUCE.—There are three varieties of spruce used for building purposes in the United States. They are all sold under the same name, however, and there is but very little difference in the wood.

The White Spruce (*Abies alba*) is the variety generally found in the lumber yards of New England. It is a very white tough wood, and furnishes the larger part of the framing timber used in New England. It is intermediate in strength and stiffness between the white pine and the southern yellow pine. It warps and twists much more than pine, and is on that account not a good timber for posts, girders and truss timbers. It is also largely used for flooring and for making clapboards; also for dressed sheathing.

Next to the southern hard pines and the Oregon and Norway pines the writer considers the spruce the best framing timber that we have.

The Black Spruce (*Abies nigra*) grows principally in lower Canada and the rougher portions of the northern states. Its wood has the same appearance as that of the white spruce, the difference in color being only in the bark and leaves. The black spruce is said to produce the largest and best timber.

THE RED SPRUCE (*Abies rubra*) or Newfoundland red pine, as it is sometimes called, grows in the northeast portions of North America, and furnishes a timber of about the same quality and size as the black spruce.

THE HEMLOCK (*Abies canadensis*) is a variety of spruce or fir found all along the northern boundary of the United States and in Canada. A great deal of hemlock is used in New England. In the Puget Sound region it is sold as "Alaska pine." The wood much resembles that of white spruce, but it has little cohesion between the annual rings, so that it is very liable to cup shakes, which greatly injures it for framing timber. It is also said to be very perishable in moist situations, or where subject to alternate wet and dry conditions. Its principal use for building purposes is for rough boarding, or sheathing and light joist. Its bark is used for tanning leather.

REDWOOD (*Sequòia*).—The sequòia or redwood tree is a native of California and the Sierra Nevada mountains, where it grows to an immense size. It belongs to the pine family and has a thick fibrous bark. A great amount of redwood timber is manufactured in California. The wood is very straight grained, free from knots and can be obtained in very wide pieces. It is also a very handsome wood when finished in oil and varnish, but on account of its softness, which is about the same as that of white pine, it is not equal to the hardwoods for inside finish. This wood possesses two very distinct peculiarities, which make it very valuable for certain purposes. The most important of these is its fire-resisting qualities. It will not burn readily and requires a very good draft to make it burn at all. For this reason about ninety-five per cent of all the outside walls of all the ordinary buildings in San Francisco are sheathed with redwood, and the district bounded by the fire limits of that city is smaller than that of any other city of its size in the country. The other peculiar characteristic of redwood is that it shrinks and swells less than any other building wood, and seems to last longer in wet and damp places than other woods. In San Francisco it is used for the foundations of houses, being much less expensive than brickwork, and is used for the basement and sub-basement of five or six-story buildings of wood, of which the city is largely composed.

Outside of California redwood is used in the shape of shingles, for which it is probably the best material we have, considering all its qualities of durability, fire resistance and beauty, and also occasionally for inside finish and cabinet work.

OAK.—Two varieties of oak are used in this country for building purposes. The White Oak (*Quercus alba*) grows throughout the United States and Canada, but most abundantly in the middle states. Those trees which grow near the seashore or along the borders of the great lakes, appear to furnish the most durable timber. The wood is light-straw colored, with a tinge of red, and is very tough, strong, durable, elastic and pliable, with strong lateral cohesion. It is, however, very liable to warp and crack in seasoning, and must be seasoned with great care. Its high cost prevents its use as timber, except for a few purposes, such as posts and bolsters. It is also extensively used for inside finishing, furniture, etc. When used for doors it should be in veneers, not exceeding $\frac{5}{16}$-inch thick, glued to a pine core. It is also largely used for finished flooring in dwellings, for which purpose it should be quarter sawed. The "silver grain" in oak is obtained in this way. Oak should never be used for inside finish until it has been thoroughly seasoned and kiln-dried. Next to the live oak, which is too costly to use for building purposes, the white oak is the most durable of all building timber. It is also one of the heaviest of building timbers, weighing from forty pounds when dry to seventy pounds when green, per cubic foot, and is very hard to work.

Red Oak (*Quercus rubra*) is a Canadian tree which grows with considerable greater rapidity than the white oak. It is usually smaller, but attains a height of 100 feet. It derives its name from its leaves, which change to a red color before falling in autumn. The wood also has a reddish tinge, particularly when filled and varnished. The wood is coarse grained, light and spongy, and is not a durable wood for constructional purposes. For inside finish, however, it answers equally as well as the white variety, and many persons prefer it to the white oak, on account of its warm color.

CEDAR.—Posts of white cedar (*Cupressus thyoides*) are sometimes used for constructional purposes, particularly when they are to be set in the ground. This tree also furnishes a large proportion of the shingles used in the United States. The white cedar grows all along the Atlantic Coast from Maine to Georgia, wherever the soil is wet. "It is the principal inhabitant of the interior swamps of New Jersey and of Virginia, and trunks are often found of large size, sound and merchantable, lying far below the surface, embedded in mud and peat."* The average size of the tree is about ten or twelve inches in diameter and fifty feet high, although it grows to a height of eighty feet and to a diameter of three feet. The wood is odorous, soft, fine grained, light and easy working, taking a red tint when seasoned. It resists the action of the weather better than any other wood, except cypress and redwood, and will last a long time when set in the ground. A very fine quality of white cedar grows in Oregon, from which excellent shingles are made, furnishing three-fourths of the shingles used in the extreme western states.

The Virginia "Red Cedar" (*Juniperous virginiana*) is a smaller tree, and is found on dry, sterile, rough country. The color of the heartwood is red, while that of the sapwood is white. The wood has a strong characteristic odor, and a bitter taste, which preserves it from the attack of insects, and on this account is used in fitting up linen chests and closets, drawers, etc. It is a very expensive wood, and is generally used in thin boards. It is extensively used for lead pencils, and is sometimes called "Pencil Cedar."

THE POPLAR, or "Whitewood," as it is often called, although not used for framing timber, except occasionally for turned posts, and in the sections in which it grows, for small timbers, is so extensively used in interior work that a description of the wood will not be out of place. Most of the whitewood found in the markets of the United States comes from the states of Virginia, Tennessee and Kentucky. The tree is very abundant in that section, and the wood is cheaper than clear pine in nearly all cities east of the Missouri river. The wood is remarkably free from knots, has a very compact, fine grain, and is very light in color. It is a very little harder, and somewhat heavier than white pine. On account of its close grain it is well adapted for carving and also for staining. It can be stained to imitate cherry very successfully.

The wood shrinks considerably in seasoning, and warps badly. A solid door of whitewood is quite sure to warp, or spring, unless made of thoroughly seasoned and kiln-dried lumber.

Whitewood should not be confounded with basswood, as it is an entirely different wood, although much resembling it. Basswood comes from the Linden or Lime tree.

* "Materials of Construction."—Thurston.

SELECTION OF TIMBER FOR SPECIAL PURPOSES.

For tight framing, for dwellings, tenement houses, etc.: Spruce, white pine and northern yellow pine give good satisfaction and are generally used on account of their cheapness.

For posts, girders, truss timbers and heavy framing: Georgia pine, Oregon pine or white oak, are to be preferred. Next to these are the short-leaved southern pine, Canadian red pine, or Norway pine, as it is often called, and the best qualities of spruce.

Where exposed to the weather or in damp situations: Redwood, cypress or white cedar should be used.

Posts set in the ground: White cedar, chestnut, redwood, cypress.

For piles and cribbage: Oak, elm, southern hard pine, Norway pine, spruce, white pine and hemlock, in the order given, only the first three should be used in salt water.

For sash, solid doors (as a base for veneers), and all joiners' work that is to be painted, clear white pine gives the best satisfaction, although poplar (whitewood) is often used on account of economy.

For thresholds and floors, or wherever hardness and resistance to wearing is required: White oak, maple, Georgia pine, all quarter sawed.

For linen chests and closets: Virginia red cedar.

For interior finish: Any of the hardwoods are suitable. They are generally selected to please the especial taste of the owner, and all are sufficiently durable. Every hardwood needs to be thoroughly seasoned and kiln-dried, and all hardwood doors or sash should have a core of pine, covered with a $\frac{3}{16}$-inch veneer of hardwood.

DISTRIBUTION OF BUILDING WOODS.

The following list has been prepared to show the varieties of woods that are used for framing in different sections of the country, and their comparative cost. It is believed to be quite reliable:

NEW ENGLAND, INCLUDING BOSTON.—For common framing, white spruce, hemlock is sometimes used in cheap buildings. Heavy framing, Georgia pine, white oak sometimes used for posts. Prices: Hemlock, $13 to $15; spruce, $15.50 to $18; Georgia pine, $22 to $35.

NEW YORK.—The same woods are used in New York that are used in Boston, but a less proportion of hemlock and spruce, and a larger proportion of Georgia pine is used. Prices: Hemlock, $15; spruce, $18; Georgia pine, $18 to $21.

PHILADELPHIA.—In houses less than $10,000, hemlock; for long spans in dwellings, spruce; for heavy framing, Georgia pine; white pine sometimes used where weight is a consideration. Prices: Hemlock, $13 to $17; spruce, $16 to $18; white pine, $25 to $37; Georgia pine, $22 to $28.

LOUISVILLE, KY.—For small scantlings, poplar; for joist and heavy framing, Georgia pine; oak is also used for posts and timbers. Prices: Poplar, $18 to $20; oak, $19 to $28; Georgia pine, average, $18.

MINNEAPOLIS AND ST. PAUL.—Common framing timber, Minnesota white pine; heavy framing, Georgia pine and Washington red fir, principally. Norway pine, white oak and red oak occasionally, Prices not known.

CHICAGO.—Common framing timber, Michigan white pine; heavy framing, Georgia pine and Norway pine. Prices, Michigan pine, $16 to $18; Georgia pine, $21 to $22; Norway pine, $15 to $16.

KANSAS CITY, MO.—Georgia pine is used for both light and heavy framing, although white pine is used for light framing to a limited extent. Prices: Georgia pine, average, $20; white pine, average, $21.

DENVER, COLO.—Common framing lumber, Colorado white pine and spruce, and Mexican yellow (soft) pine; for heavy framing, Texas pine and Oregon pine; oak occasionally for posts and bolsters. Prices: Mexican and Colorado lumber, average, $21; Texas pine, $25; Oregon pine, $35.

DALLAS, TEXAS.—Texas pine (short-leaved, hard or pitch pine) is practically the only wood used for constructional purposes, and is almost the only wood used about most of the buildings, the exceptions being in the case of hardwood finish. Price of Texas pine, $15.

SALT LAKE CITY, UTAH.—For cheap class of work, native fir, as it is called, is used, and for all the better class of work, Oregon pine, or Oregon fir, as it is called there. Price not known.

SAN FRANCISCO.—Oregon pine is used for all constructional purposes, except for foundations and in damp situations; in such places redwood is used. Prices: Oregon pine, now, $13; two years ago, $16; redwood, now, $15; two years ago, $18.

STAFF AND SCULPTURE WORK OF THE WORLD'S FAIR.

BY S. T. JACOBS.

IN "writing up" a history of any important work or event, especially to one unaccustomed to it, even though familiar with all the facts, there are many obstacles to overcome. Thoughts crowd in upon you in jumbled confusion, and need to be presented to the reader in order.

However, as this article is intended only for a correct history of that part of the work accomplished for the World's Columbian Exposition coming directly under the supervision of Mr. W. D. Richardson, as superintendent of exterior covering, and is an abstract from a memorandum written more for my own use than for any other purpose, it probably will not make much difference, so long as the main facts are presented.

My connection with Mr. Richardson began on September 24, 1891. At that time, nothing of any importance had been done so far as construction of the buildings was concerned. A part of the framework of the Woman's building had been erected, but beyond this the entire grounds were still in possession of the grading and landscape departments. I well remember the long and tedious daily walks necessary in getting the different contractors for the exterior covering located in the grounds and delivering to them the models, etc., for the ornamental part of the work.

I wish first to state how the Exposition authorities came to a decision to use what is called "staff" for the exterior finish of the buildings; then how staff is made, etc.

Early in 1891, Mr. Richardson, who was then in Buenos Ayres, returned to America and came to Chicago to confer with the Exposition officials in regard to this work. The question of what to use for the exterior decorations of the buildings, which would best harmonize with the landscape designing, painting, sculpture work, etc., was thoroughly discussed. Mr. Richardson had traveled extensively and had taken careful note of the way buildings were constructed in different countries. He told the officials of buildings seen in Lisbon, ornamented with stucco or plaster which had endured for a century. On the pediments, clay was first molded and plaster cast over it; in Brazil, the plaster was put on canvas. Algiers is largely built of adobe, covered with stucco, and almost the entire city of Montevideo is of the latter. Throughout Paraguay it is spread over sun-dried brick. In this latter place, Mr. Richardson says, the women make the building materials and also put up the structures.

Mr. Richardson observed all the uses of stucco or plaster of paris, and told the Exposition people that, strengthened with fiber, such as sisal or hemp, it would make a splendid material to use for the covering of the buildings. Experiments were made, and after numerous trials it was finally voted a success and "staff" was adopted, with what success the beautiful effects obtained on the buildings attest.

As to why this material is called "staff." There is really no explanation for this. In Mr. Richardson's own language: "In the American language, words creep in rather peculiarly. We give a sort of 'nickname' to places and things, and why we do so is hard to explain. The word 'staff' was applied to this material when we first commenced to make it and I presume it will always retain that name."

The process of making staff is very simple. Anyone familiar with ordinary stucco work will easily understand it. It really is stucco, with the exception of the addition of the fiber. This is made from sisal or hemp, and is beaten until it is in a feathery state and is then mixed in with the plaster, which has first been reduced to a liquid state. The fiber gives the material the required strength on the same plan exactly as our paper money, which has silken threads through it, to strengthen it.

In preparing what is called the "gelatine mold" process, i. e., where a large number of casts are to be taken from an original model, the first step is to have the sculptor or designer furnish the model for the design. I would here make the distinction between what is called architectural modeling and sculptural modeling. The architectural modeling refers to all models of cornices, friezes, panels, etc., while the sculptural modeling refers to figures, groups,

etc., or in other words, the "art work," not really necessary to the building, but simply to further embellish it.

After the models are furnished, they are covered with a "case" made of wood to conform to their general outline, with a space of about one inch between the case and the model. Into this space is poured hot glue or gelatine, which fills up the space and enters into every detail of the model, producing a perfect impression of it on the glue. This glue, being flexible after it becomes cooled, enables the molders to produce an almost unlimited number of casts, as for instance on the large buildings, thousands of casts were necessary of the same pattern to finish the cornices, etc., around the entire building.

When the gelatine mold is ready for use, a coating of pure plaster of paris, perhaps an eighth of an inch thick, is thrown over it. This is for the purpose of giving the outside of the cast a perfectly clean and smooth appearance; when this is done, the fiber is mixed in with the plaster and poured into the mold until it is filled; the back is then scraped off evenly so that it has the appearance as of a board when it comes from the saw. The cast is then removed from the mold and allowed to harden, after which it can be nailed up the same as a board. Where the work is to be exposed to water, as it is around the lagoons at Jackson Park, about one-fourth Portland cement is added to the plaster.

Of course, this process was used simply for what is called the ornamental part of the buildings, all of the plain surfaces being put on the same as ordinary plaster work, with a trowel.

Our records show that upward of 500,000 pieces of ornamental staff were cast in order to complete the work simply on the main buildings, and not including all the state and foreign buildings; it might also be proper to state that on account of the enormous quantities of plaster and fiber necessary for this work the entire country was cleaned out, more than one million barrels of plaster being used, and so many carloads of fiber that Mexico was depleted, and we had to send to Australia and New Zealand for hemp. It is such details as this which assist one to a conception of the immensity of the buildings.

As to the sculptural modeling: In the contracts entered into with the various prominent sculptors, they were called upon to furnish what are called "sketches" of the sculptural decorations, i. e., the models were to be about one-sixth of the full-size work. From these models the Exposition's force of sculptors enlarged the work to full size, by simply making all outlines six times the size of the sketch.

Wherever more than one of the same group or figure was needed, the "gelatine mold" process was used, i. e., the sculptors would model the figures in clay and then reproduce them in plaster by casting, the same as was done with the architectural models. Where only one copy was necessary, instead of using the gelatine mold process, a skeleton work would be built up, of iron and wood, covered with wire cloth, and the sculptors would cover this skeleton work with plaster and chisel out the forms of the figures. This process was known as work "built in place."

Of the sculptural works the following were built in this way: All groups and figures on Administration building, all the work on the Colonnade, all the work on the Horticultural building, the Statue of the Republic, the "Quadriga" on the Peristyle.

All of the balance of the sculptural work was done by the casting process on account of duplicates being required.

So far as the work of exterior covering on the different buildings is concerned, this work was all let by contract, and the duties of Mr. Richardson and myself in this connection consisted in seeing that the contractors promptly and satisfactorily carried out the terms of the contract, furnished the proper models for the ornamental work, made a sufficient number of casts and placed the finished work upon the buildings.

This, of course, caused an immense amount of detail work, as the contracts for this work alone reached the not insignificant total of over one million and a half dollars.

As previously stated, many long and tedious tramps were necessary to get all this work systemized, but finally roadways were laid out, so we could get around with horse and buggy.

As to the sculptural work: It might be well to mention here that the credit of this part of the work has in a great measure been given to Mr. Frank D. Millett, who was later appointed Director of Decorations. Nothing was known of Mr. Millett in connection with the Exposition work until all but a few of the sculptural pieces were completed. He was brought to Jackson Park more for the execution of the painting and mural decorations, and certainly no better selection could have been made for that work, and he very creditably filled the position.

In looking back over the work accomplished in this department, I cannot help but think of the story of the man who, by lifting a calf every day from its birth, was able to lift it when it grew to be an ox. I well remember the 15th day of February, 1892, the day on which the colossal studio in the Forestry building was opened and the sculptural work commenced under Mr. Richardson's charge. A number of "sketches" had been completed by Mr. Carl Bitter and Mr. Philip Martiny, contractors for the work on the Administration and Agricultural buildings respectively, and shipped here for enlargement, and four sculptors were started to work on Bitter's figures and two on Martiny's figures.

From this small beginning the work grew until we were carrying some six hundred men on the pay-rolls, men earning salaries from $5 to $25 per day. Mr. Richardson was obliged to scour the country to get enough sculptors to hurry the work to completion in time, and such a conglomeration of nationalities as was brought together I do not believe has ever been equaled — no, not even by the now famous Midway Plaisance! It was a veritable "Babel." We were fortunate in getting a few among them who seemed able to speak all known languages, and these were often pressed into service as interpreters, to straighten out questions pertaining to the work, etc.

However, all matters were amicably arranged, and by hard work and continual crowding the great task was completed in time, May 1, 1893. Many of the privileged visitors who were admitted to the studios expressed doubts that such a vast confusion of arms, bodies, heads, legs, etc., which seemed to be scattered everywhere, could be gotten together and put in shape upon the buildings; but, as stated, the task was accomplished and everything entirely completed in time for the opening, with the exception of some minor pieces of sculpture work, which were contracted for too late to finish on time.

INIGO JONES AND WREN.*

BY P. B. WIGHT.

TIME was when American architects and amateurs were greatly interested in all English architectural movements, and Mr. Loftie's book is a plea for the revival of Palladian architecture (so called) in England, and is mainly of local interest in that country. Our colonial traditions were always English, and during the early days of the republic American architectural practice, such as it was, was but a reflex of the current thought on the same subject in England. It is only during the last thirty years that we have been also subject to French influences, and now that the French system has been adopted in most of our schools of instruction, it may be said to be predominant. Except from those two countries very few other foreign ideas seem to have taken root here. The great influx of Germans, who have been mainly employed as draftsmen, has left its mark to only a slight extent, and inasmuch as the mass of them have been men of inferior abilities, it has not been with good results. It is only within the last twenty years that we have begun to make for ourselves an architectural history, and even now the mass of our best work is only eclectic.

Any contribution, therefore, to the philosophy of architecture, like Mr. Loftie's book, is calculated to set us thinking and to do good in the end, however narrow his own views may be. He is an enthusiast in a field where enthusiasm has heretofore been lacking. His excellent account of Jones and Wren and their works serves only as a text for elucidating his ideas, and gives him the opportunity for anathema against that which he hates, for he hates what he calls the "recent Gothic revival" in England "with a perfect hatred," and claims with an air of triumph that it has come to an end. He thinks that the times are ripe for going back to old models, and that we should begin where the successors of Jones and Wren left off.

He takes the curious ground that all architecture up to that time had been progressive. He sees nothing but progress in the Gothic up to the last days of its decadence. He finds its highest manifestation in the Elizabethan period, while all other scholars have regarded it as the transition period, during which many details from Italian Renaissance were attached to Gothic buildings, and mixed with the Gothic style that had been last in vogue — the late Perpendicular. All that remained was for Inigo Jones to go to Italy and import what he calls the Palladian style to carry out the natural steps in architectural progress. It is needless to say that the mass of scholars do not agree with him. The Renaissance was bound to get into England through force of circumstances, and did get there through numerous channels, mainly through the importation of Italian workmen, whose impress had

* Inigo Jones and Wren; or the Rise and Decline of Modern Architecture in England. By W. J. Loftie. New York: Macmillan & Co., 1893. Sold by A. C. McClurg & Co., Chicago. Price, $4.50.

long been seen during the Elizabethan period, and to whom were due many of the altogether artistic works of that period which followed the dry bones of Perpendicular Gothic. Gothic architecture died a natural death. Its vitality had been going out from the beginning of the fifteenth century, and from a noble art of building it had been degenerating into a field for invention of new forms and meaningless details. Tricks of construction like the roof of Henry VII Chapel were combined with lace-like frippery in decoration. If some great genius had arisen in the sixteenth century to advocate the rejection of every example that had been set after the thirteenth century, and a return to the stern and truthful forms of that period, there would have been some hope for the Gothic, in England at least. But when it died and people were tired of the Elizabethan no-style, beautiful and picturesque as it may have been in some instances, the field was open for the Italian innovation.

Inigo Jones introduced the five orders of Palladio in England not so much by his example, but by his official position as surveyor-general of works, which was a royal appointment, almost equal to that of Minister of Fine Arts in France. Wren, after an interim, was his successor. Jones went to Italy and saw the buildings that Palladio had designed. With these he was as much pleased as with the five orders that Palladio had *invented*. We say "invented" because it is well known, through more thorough modern investigation and measurements, that they had no foundation or authority in the remains of buildings in Greece and very little in those of Rome, which were the work of imported Greek architects or builders. Palladian architecture, according to the author, was that in which *proportion* was the crowning feature, and detail was subordinate; in fact detail, and more especially ornament, were of little or no importance, and the less ornament the better. Jones does not seem to have been impressed with the beauty of the early Italian Renaissance, in which Gothic proportions had been retained and classic details introduced. These details, and especially the carvings, had been executed by men who had not lost the traditions of Gothic carving, which had been well preserved in Italy, though they had been lost during the "Perpendicular" period in England. It was a long time before the carving of ornament degenerated in Italy, and when it did it was during the Renaissance period. What Mr. Loftie means by "proportion" he never once explains; but from the examples he gives it looks as if he refers to symmetry. For in his fulsome praise of the works of Jones and Wren he constantly admires the "proportions" of both exteriors and interiors that vary greatly in their actual proportions. This would not be worth considering here but for the fact that he claims that all recent architecture is deficient in proportion, and that detail has been made predominant; therefore, that all detail is worthless if proportion has been neglected.

The book gives us an excellent account of the state of the art when Jones came upon the field, and is an admirable condensation of the professional lives of those who form the subject of his essay. Many lives have already been written of Christopher Wren, but less of Jones. Here we have a most particular account of the works of both — not only those executed, but those not executed— from one who has taken great pains in investigation such as no other than an enthusiast could; and as such the book is of great value for reference. It develops the fact that Inigo Jones was the first professional architect in England, and that he established the profession as such. He was the first man that made complete drawings and working drawings of buildings in all their parts, as is now done. A large number of his drawings is still preserved. A great many of them were for works that were never executed, and of the few that were executed but little remains.

But of Wren the experience was different. He lived a long and busy life, and yet it may be said that the profession was thrust upon him. He was a graduate of Cambridge, an astronomer of recognized ability, a professor at Oxford, and a doctor of laws before he was called to the position of surveyor-general of works. But he must have also studied architecture as an amateur, and he certainly had practiced it to some extent, for, before he was called to the office, he had designed the chapel of Pembroke College, at Cambridge. The facts of his life are too well known for repetition here. Inigo Jones was born July 15, 1573, and died June 21, 1652. Christopher Wren was born in 1632, became surveyor-general about 1664, was dismissed from the office in 1718, and died in 1723. The year of the great plague which devastated London was 1665. Wren improved the time by visiting Paris, the only place on the continent to which he ever went. He was engaged on a design for remodeling old St. Paul's, to which a west portico had been built in the Palladian style by Jones, when, in 1666, occurred the great fire of London. This, as is well known, destroyed old St. Paul's, with Jones' new west front, and a large part of the city. Here opened the great opportunity which occurs but rarely in the history of the world. New St. Paul's was commenced and finished in his lifetime, occupying thirty-five years in its erection. During his long life he designed about forty other London churches, besides many public and private buildings that would make a large catalogue. Perhaps no other architect through all time ever had such a large practice, both in a public and private capacity. For his office made him practically the government architect, both for civil and ecclesiastical buildings, and at the same time he undertook every kind of private work. No architect that ever lived had such an opportunity to found and perpetuate a style of architecture, and to stamp his individuality and influence upon works that were to stand for centuries. No other architect ever saw a cathedral of the first class and of his own design commenced and finished. All of these buildings were in what our author calls the Palladian style, except a few churches in which he attempted to repeat the long-dead Gothic, and with results too sad to contemplate. But there is no earthly reason for classing them with the designs of Inigo Jones, or claiming that Wren was in any way his disciple or follower. They are unmistakably the work of a man who stood alone, who exhausted every source from which knowledge necessary for the prosecution of his work could be drawn. They are in the classic Renaissance style of Christopher Wren, who was to England alone what a galaxy of contemporaries was to France, and what Sansovino and Bramante were to Italy. Nor was Wren dependent upon Palladio, or Vignola, or Scamozzi, or any other Italian for his knowledge of the orders of architecture, which all three of them invented. The author speaks of his love for the Tuscan order (one of Palladio's inventions), which he used sometimes. But in St. Paul's he used the Corinthian capital, and that modification of it called "composite" everywhere, and did not follow the rules laid down by the Italian doctors of architecture anywhere. A great many fanciful and foolish things have been said about Wren. Among others, he was said to be a civil engineer. But there is no record that he performed any engineering work, except such as were incidental and necessary to his profession as an architect. He was certainly one of the greatest men of modern times, and even though we may not admire all that he did, we can honor and respect his name and well-earned reputation. His influence lasted for about a century after his death, and still exists to a large extent in his own country, the English colonies and the United States. Two of the chapels of Trinity church, in New York, St. Paul's and St. John's, are excellent examples of the style of Wren in his superb church architecture.

The introductory chapter, and chapter second, on "The Decay of Gothic," have little or nothing to do with Jones or Wren, they only serve to give the author an opportunity to launch out his invectives against all nineteenth century architecture, and the Gothic revival in particular. He seems to have been so full of it that it was necessary to get it off before approaching his subject. This modern Don Quixote has thus, to his own satisfaction, demolished in advance all the obstacles that might be in the way of presenting the subject in its best light, and, as a consequence, the reader, having completed the chapters on Wren and his works and the successors of Wren, and being brought down to the beginning of the present century, where the book ends, will not have his mind disturbed by any architectural works that have been conceived and executed in this century, but has only to send for a copy of Palladio's "Five Orders," and "Loftie on Proportions," and take up the subject where the successors of Wren left it. These chapters require a great deal of patience in the reader and are not calculated to put him in a good frame of mind for digesting the really valuable historical matters that follow. The author is not satisfied to deal in generalities, but strikes at once against the modern architects of greatest reputation. He has no mercy for any of them. All the works of Scott, Street and Waterhouse come in one category, and that is the worst. He calls their work "Mock Gothic." He even pronounces Scott to be a failure in his Renaissance work on the Foreign Offices, because he was a known Gothic man. He says modern Gothic is a failure, because in it detail is everything and proportion nothing. But the detail and ornamentation are bad, and therefore all is bad. Even Waterhouse's Natural History Museum is singled out as one of the buildings without "proportion." To the author it was no crime to move Jones' Palladian reredos from Whitehall to Westminster Abbey, but a grievous offense for George Gilbert Scott to tear it down and design one in harmony with the building, which Mr. Loftie characterizes as an "unsightly and poverty-stricken erection." Where all modern Gothic work is condemned, of course, no discrimination is attempted between the good and bad work. But some idea of his faculty for appreciation is shown by such assertions as that the best modern Gothic is to be found at Windsor Castle (excepting, of course, the work done there by Scott) and in the Houses of Parliament.

In concluding this wonderful introductory chapter the author thus defies the critics: "I know that what I have said may not be well received by the ordinary modern architect. I shall be told that I am flippant and ignorant, as I have often been told before. Of this kind of criticism I can accept any amount with equanimity. As to my ignorance it is my own concern. As to flippancy I can honestly assure anyone who does me the honor to read these pages that, so far from that, I am moved sometimes almost to tears when I think of what is being done in all directions under the name of architecture."

THE Institute of Building Arts, at 93 and 95 Washington street, Chicago, owned and managed by the Illinois Chapter of the American Institute of Architects, continues to grow in extent and usefulness. The Chapter trustees have installed the library in a new bookcase and have ordered copies of many rare photographs that were exhibited at the Exposition for the permanent collection. Among these are the photographs of the French Commission for public monuments, the publications of the Photogrammetric Society of Germany, and Ongania's streets and canals of Venice. The Central Society of Architects of France has presented to the Chapter the memorial tablet to its presidents, and the manuscript book of lives of its presidents that were exhibited in the Fine Arts building at the Exposition. The former is an artistic arrangement of wood, marble and bronze. They have been placed in the meeting room of the Chapter.

FROM CHICAGO TO THE HALIFAX RIVER.

BY ROBERT CRAIK MCLEAN.

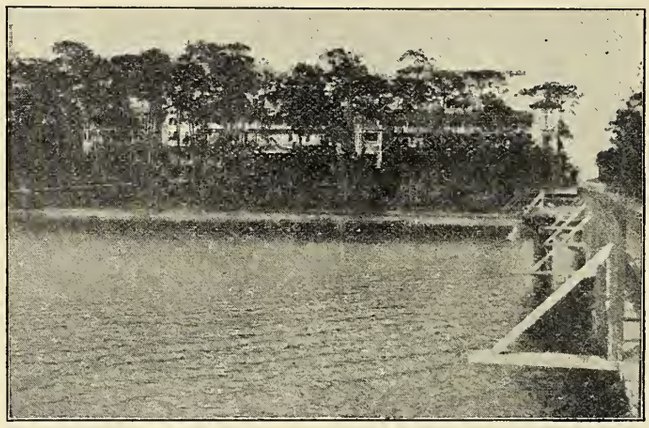
SEA NYMPHS.

THERE are not as many people going to Florida this year as usual," is a common remark of late, but the records of the railway passenger departments show the contrary. In fact, the facilities for travel to the land of sun, sea air, oranges and flowers all day long have been largely increased both in character of the accommodations and the number of railroads making a specialty of carrying tourists to the South. If you pass through Cincinnati, there is the "Big Four" and the "Monon," each with peculiar conveniences and advantages provided expressly for the southern journey. The Evansville Route will take you to Nashville, the most beautiful city of the South, and on to the point of Florida or to the City of Mexico.

But it is not of the railways, but of the scenery and the necessity of the journey that is most important in speaking of a winter trip to Florida. Important because in no other way can the effects of the year's work and the insidious attacks of our northern climate upon systems sapped of their nerve force be counteracted. It brings renewed vitality in two ways. First, by the change of climate, changing the work of the system from that of resistance to that of passive action. Second, by the change of scene and consequent change of thought. An architect may say that he has no need to go to St. Augustine to see the architecture, old and new, that makes the place celebrated. He has drawings and photographs of every detail. But he needs to forget drawings and details, and under that warm, blue sky and the shadows of the palmetto trees sit and enjoy the coloring and mass from a new and much more enjoyable standpoint. But be he architect, artist

"BEFORE BREAKFAST."

or only the plain everyday tourist, he does not go to that sunny land to study anything. He packs his grip with summer clothes. He takes a "Hawkeye," if a camera fiend; his fishing tackle, if a fishing ditto, or his sketching materials, and reaching Chattanooga by one of the three routes mentioned from Chicago, or the great Queen & Crescent route from Cincinnati, he spends a few hours or days on Lookout Mountain. The E. T. V. & G. Railway service is the best and most direct south of there, and in twelve hours of rapid traveling through the piney woods of Georgia and the cotton farms of northern Florida the traveler finds himself in Jacksonville. Don't stay there. There is nothing to see, and unless you go to the St. James Hotel your time will be lost in vexation of spirit. Take the Jacksonville & Halifax River road and stop at St. Augustine. It is a busy, crowded and fashionable place, but pays for a days' sojourn. It will make you glad, too, when you go farther south to the quiet spots on the sea at Ormond-on-the-Halifax, Daytona, or still farther south on the Indian river, that you have got away from the crowd and can fish, bathe, sit in the sun and imagine yourself a doodle bug or a chameleon and it's



HOTEL AND BRIDGE AT ORMOND-ON-THE-HALIFAX.

nobody's business. Clothes become the least of your cares, and the sound of your reel buzzing to the rush of a sea bass or trout, the morning air from the ocean with the plunge in the surf, that soon seems a necessity, are your chiefest joys.

NEW PUBLICATIONS.

KING'S HANDBOOK OF NEW YORK CITY. Moses King, editor and publisher, Boston, Massachusetts. Price $2.

Last year Moses King, of Boston, the publisher of the well-known series of "King's Handbooks," published "King's Handbook of New York City." He made ten thousand copies, on the supposition that so large an edition would last for ten or twelve months anyway. As a matter of fact, in four weeks' time the whole ten thousand copies were sold. A second edition is now announced. It comprises twenty thousand copies, half of which are needed to fill advance orders. The new edition is not a reprint of the old book, but is, in fact, a new book, showing New York in 1893. Everybody admits that this is the most thorough presentation of the greatness of New York city that has ever been made. It contains one thousand and eight handsome pages, more than one thousand new photographic illustrations. It is a book so good that every New Yorker, and anyone who has any interest in New York, will be pleased to own a copy. It is so cheap that everyone can easily afford to obtain it. Besides being practically exhaustive, decidedly pictorial, exceptionally handsome, remarkably cheap, it is also virtually authentic; for more than three thousand New Yorkers have revised such parts of it as they were directly interested in. By the aid of "King's Handbook of New York City" anyone can easily know everything that is generally worth knowing about the foremost city of the western hemisphere.

THE THEORY AND PRACTICE OF MODERN FRAMED STRUCTURES. Designed for the use of schools and for engineers in professional practice, by J. B. Johnson, C. E., Professor of Civil Engineering in Washington University, St. Louis, and C. W. Bryan, C. E., Engineer of the Edgemoor Bridge Works, Wilmington, Del., and F. E. Turneaure, C. E., Professor in the University of Wisconsin. John Wiley & Sons, New York, 1893. Quarto, cloth, $10.

"The Theory and Practice of Modern Framed Structures," by Profs. J. B. Johnson, C. W. Bryan and F. E. Turneaure, is a handsome quarto of over five hundred pages, illustrated by two hundred and fifty cuts. This work, intended both as a text-book for schools and as a handbook for practicing engineers, is the most important contribution to the oft-attempted subject of truss analysis and design which has appeared for many years. It has the rare merit, among others, of being prepared by authors who are at the same time practical men, as distinguished from theorists, and yet professional men and instructors as distinguished from the mere practitioner, and are as able to explain their processes as to execute them. The value of the work is increased by contributions from other experts besides the editors named, such as Mr. J. W. Schaub, chief engineer of the Detroit Bridge Company, and for many years assistant to C. Shaler Smith; also Mr. C. T. Purdy, who has designed much of the steel skeleton work in the tall buildings of Chicago; Professor Green, of the University of Michigan; Professor Eddy, of Rose Polytechnic Institute; Professor Crandall, of Cornell; Professor Swain, of Boston, and others have also had a share in the preparation of this book. Both graphic and analytic methods are used.

The work is divided into twenty-nine chapters, which treat of trusses in all their forms, both for bridges and for roofs, with fixed and moving loads, all of which is treated in minute detail precisely as it is studied by educated engineers in practice, with copious explanations and illustrations for the benefit of students. Arch bridges, suspension bridges, cantilevers, swing bridges, continuous girders and columns are treated in order; also the practical details of rivet and pin connections, sway bracing, camber, etc. Among the novel features are a chapter on elevated railroads, another on

standpipes and elevated tanks, one by Mr. C. T. Purdy, of Chicago, on iron and steel construction in tall buildings, one on the construction of iron and steel mills, and one on the esthetic design of bridges.

MOSAICS.

RICHARD M. HUNT, of New York, has been elected an associate member of the Academy des Beaux Arts of the Institute of France. It is a distinction enjoyed by no other American and but few Frenchmen. He was elected to fill the vacancy made by the death of M. Malejko.

AT the January meeting of the Washington Chapter of the American Institute of Architects, the following officers were elected: President, Glen Brown; vice-president, Robert Stead; secretary, Leon Dessez; treasurer, C. A. Didden. Committee on admissions, J. Rush Marshall, J. G. Hall and J. C. Hornblower. The officers and committee on admissions constitute the executive committee.

FLANAGAN & BIEDENWEG had one of the finest exhibits in stained glass, glass mosaics, etc., at the World's Fair and received five different awards. They again show their enterprise by sending even a still finer exhibit to the Midwinter Fair at San Francisco. Their business has far outgrown their present quarters at 208 and 210 East Kinzie street and hence they will move March 1 to their new premises at Nos. 57, 59, 61 and 63 Illinois street, where their facilities will be increased threefold.

OUR ILLUSTRATIONS.

Residence. Manly N. Cutter, architect, New York.

McKinnon Building, Toronto. Beaumont Jarvis, architect.

Residence. J. A. Schweinfurth, architect, Boston, Massachusetts.

Summer Home of Dr. W. L. Fiske, Westhampton, Long Island. Frank T. Cornell, architect, New York.

Residence for W. D. Gates, Hinsdale, Illinois. W. L. B. Jenney, W. B. Mundie, architects, Chicago.

Competitive Design for Milwaukee Library and Museum. Submitted by Ernest Flagg, architect, New York.

Competitive Design for Milwaukee Library and Museum. Submitted by Patton & Fisher, architects, Chicago.

Sectional View, Accepted Design, Milwaukee Library and Museum Competition. Ferry & Clas, architects.

Premiated Design, Milwaukee Library and Museum Competition. Submitted by Boring & Tilton, architects, New York.

Premiated Design, Milwaukee Library and Museum Competition. Submitted by Nettleton & Kahn, architects, Detroit, Michigan.

Premiated Design, Milwaukee Library and Museum Competition. Submitted by Andrews, Jaques & Rantoul, architects, Boston.

Photogravure Plate: Store Building, Philadelphia; Wilson Eyre, Jr., architect. Residence of Dr. Starr, Philadelphia; Wilson Eyre, Jr., architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Residence of C. B. Moore, Philadelphia. Wilson Eyre, Jr., architect.

Residence of A. Manson, St. Louis, Mo. Peabody, Stearns & Furber, architects.

Residence of L. Z. Leiter, Dupont Circle, Washington, District of Columbia. T. P. Chandler, architect, Philadelphia.

Front View, Residence of Craig Herbertson, Camp Hill Station, Pennsylvania. Wilson Eyre, Jr., architect. Rear view also is given.

Front View, Residence of A. J. Drexel, Jr., Lansdown Station, Philadelphia, Pennsylvania. Wilson Eyre, Jr., architect. A plate showing rear view is given also.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, February 10, 1894.

The second month of the year opens with better promise of improvement. The depression is by no means over, but business men are now better able to judge of future probabilities and discount them than thirty or sixty days ago. The worst is over, and we have now to do mainly with consequences. Legislative deliberations have somewhat to do with the hesitancy to push forward in business circles, but apart altogether from this more or less deceptive agency there are causes at work which will continue to act until they exhaust themselves; and when exhausted, the resulting or following improvement will come. Years of extravagance and unfair management have brought their fruits. Inflated and abnormal values have prevailed until a reaction came, and we are now in it. The corrective agencies have already done much good. The ground is being cleared of rubbish, and when cleared the country will be on a safer foundation. Wages and cost of material have declined, but this fact does not make an early improvement possible. The volume of idle money is increasing, but this is only a result of conditions last year. We are not suffering from any blight—the foundations on which we have builded are sound. There is money, brain, energy enough to make up for past slothfulness, and the reaction will come in its own time. While there is distress and complaint and apprehension everywhere, there is yet a spirit of faith and confidence, and even determination to overcome what has crowded us down. Capitalists and investors are waiting for spring. Builders do not doubt but that there will be even more building this year than last, especially as the cost of general construction has declined, perhaps, twenty-five per cent. Stores, warehouses, factories everywhere have scant stocks, and bank obligations of borrowers have been scaled down within safe limits. There are fair prospects for an increase in railroad building and of largely increased expenditures in equipments. Electricians are crowded with details relating to prospective enterprises, involving large outlays of capital. The readjustment of values and the equalization between cost and selling prices have done vast good for all, and makes possible a prolonged period of profitable activity, the setting in of which cannot be very much longer delayed.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architects Kley & Lang: For Fritz Hutze, on Van Buren street near Whipple street, a three-story and basement store and flat building, 23 by 70 feet in size; to have a front of buff Bedford stone, hardwood interior finish and mantels, open plumbing, etc. Also making plans for a three-story and basement flat building, 25 by 82 feet in size; to be erected on Lincoln street near Division street; to be of pressed brick and stone front, have mantels and all improvements.

Architect De Witt Taylor Kennard: For R. W. Wilber, at 4323 Forestville avenue, a three-story and basement flat building, 25 by 60 feet in size; to have a front of buff Bedford stone, hardwood finish, steam heating, electric light, etc. For C. S. Dorn & Co., made drawings for remodeling the Columbian Central Hotel, at Sixty-second street and the Illinois Central Railroad; will put in hardwood finish and mantels, the best of modern plumbing, steam heating, electric light and all the modern conveniences; it will be converted into a modern apartment house, containing twenty-four suites of seven room apartments. Also making plans for remodeling the Hotel Montreal, situated at Madison avenue and Sixty-third street, for the same owners; it will have all the modern plumbing, hardwood finish, steam heating, etc., put in and will be made into a first-class modern apartment house to contain sixteen suites of seven room apartments. Also for same owners, made drawings for converting into a modern apartment, similar to above, the Hotel Western Reserve; it is on Wharton avenue near Sixty-third street; all improvements will be put in, steam heating, electric light, etc.; the cost of these improvements will be upward of $100,000.

Architect W. M. Walter: For W. C. Dodge, at Argyle Park, a two-story attic and basement residence, 24 by 60 feet in size; to have a stone front, hardwood finish, mantels, all open plumbing, steam heating, electric light.

Architect William Ohlhaber: For Herman Herold, at 1774 Lincoln avenue, a two-story and basement flat building, 21 by 50 feet in size; to have a front of pressed brick and stone, the sanitary plumbing, mantels, etc. For John Bahron, on North avenue and Centralia street, a two-story and basement store and flat building, 23 by 72 feet in size; to be of pressed brick and stone front, have plumbing, mantels, bells, speaking tubes, etc. For John Rzepka, on Ashland avenue near Blackhawk street, a four-story and basement store and flat building, 36 by 58 feet in size; to have a handsome front of rock-faced stone; the interior to be hardwood finish, have mantels, the open sanitary plumbing, etc.

Architects Crowen & Richards: For F. S. Mitchell, at Edison Park, a two-story residence, 25 by 42 feet in size; to be of frame construction with stone basement, have hardwood interior finish and mantels, the best of plumbing, gas fixtures, electric wiring, etc.

Architects Ostling Brothers: For A. Anderson, at 1844 Reta street, Lake View, a four-story and basement flat building, 22 by 58 feet in size; to have a front of pressed brick and stone; partly hardwood finish, all open plumbing, gas fixtures, mantels, etc. For Henry Schroeder, at 191 Larrabee street, a four-story store and flat building, 25 by 88 feet in size; to have a front of pressed brick and stone, the sanitary and modern conveniences, mantels, gas fixtures, etc.

Architects I. K. and A. B. Pond: For A. A. Spear, remodeling building situate at Michigan avenue near Twenty-fifth street; it will be made into a modern three-story and basement apartment house, 24 by 120 feet in size; all the modern sanitary improvements, hardwood finish, mantels, heating, etc. For J. L. Ball, at Highland Park, a two-story basement and attic residence, 36 by 56 feet in size; to be of frame construction, with brick basement, have hardwood finish, electric light, etc. For George L. Wrenn, at Highland Park, a two-story basement and attic residence, 30 by 54 feet in size; to be of brick basement, with frame superstructure, hardwood interior finish, etc.

Architect J. C. Morrison: For C. E. Brown, at Forty-first street west of Cottage Grove avenue, a three-story and basement apartment house; to have a front of pressed brick and terra cotta, hardwood interior finish, mantels, electric light and gas fixtures, heating, the modern open plumbing, etc. For A. Floersheim, at Forty-third street near Calumet avenue, three two-story basement and attic residences, 50 by 60 feet in size; to have stone fronts, all the modern sanitary plumbing and conveniences, hardwood interior finish and mantels, electric and gas fixtures, etc.

Architects Lamson & Newman: For Mrs. Sarah S. Potter, at 1100 to 1102 Washington boulevard, a three-story and basement flat building, 36 by 74 feet in size; to be of Bedford stone front, hardwood interior finish and mantels, electric and gas fixtures, the best of modern plumbing, steam heating, electric wiring, etc. Also made plans for a three-story building, 25 by 67 feet in size, to be erected at West Adams street; to have a stone front, all the sanitary plumbing, electric and gas fixtures, hardwood interior finish and mantels, steam heating. Also made plans for remodeling and repairing building recently damaged by fire, at 153, 155 and 157 West Madison street, for the Eureka Laundry Company; will put in modern plumbing, gas fixtures, steam heating, etc.

Architect Simeon B. Eisendrath: For Mandel Brothers, a four-story and basement apartment house, 66 by 60 feet in size; to be erected at Thirty-seventh street and Rhodes avenue; to have a handsome stone front, hardwood interior finish, mantels, electric light, steam heating, laundries, etc.

Architect Robert C. Berlin: For J. M. Strom, at 1449 Newport avenue, a three-story flat building, to have a stone front, all sanitary improvements, etc.

Architect C. M. Palmer: For H. M. Alfonso, a three-story-and-basement apartment house, 50 by 70 feet in size; to be erected at the south side of Boulevard place, west of Grand boulevard; it will have a neatly designed front of stone, hardwood interior finish, and mantels, all the sanitary and modern conveniences, electric and gas fixtures, steam heating, etc.

Architect E. E. Snyder: For Holmgren & Carlson, a three-story apartment house, 25 by 60 feet in size, to be erected at Forty-eighth street; it will have a pressed brick and stone front, all the sanitary plumbing, gas fixtures, hardwood finish and mantels.

Architect Gottfried Thiel: For David Goldberg, at the northwest corner of Clinton and Wilson streets, a four-story and basement store and flat building, 34 by 82 feet in size; to have a pressed brick and stone front, electric and gas fixtures, modern plumbing, steam heating, etc.

Architects Handy & Cady: For T. G. Dickenson, a two-story and basement store and flat building, 65 by 50 feet in size; to be erected at 6307 to 6311 Cottage Grove avenue; to be of pressed brick and stone front, have all the sanitary improvements, gas fixtures, mantels, etc. For Mrs. J. Anderson, a two-story store and flat building; to be erected on Indiana avenue; to be of common brick, have plumbing, etc.

Architects Willett & Pashley: For A. F. Kissen & Co., a seven-story and basement factory, 90 by 240 feet in size; to be erected at Polk and Ewing streets; to be of pressed brick and terra cotta front, have steam heating, electric light, etc.

Architects Patton & Fisher: For I. C. Griffin, a four-story flat building, 46 by 160 feet in size; to be erected at Indiana avenue and Forty-eighth street; to be of pressed brick and stone, have hardwood interior finish and mantels, steam heating, electric light, all the best of modern conveniences. For J. F. Meudsen, on Washington boulevard, near Hoyne avenue, a two-story residence, 40 by 65 feet in size; to be of pressed brick and stone, have all hardwood

interior finish, electric and gas fixtures, hot-water heating, the best of modern plumbing, etc. For Mrs. Sherman Hall, a two-story residence; to be erected at Birchwood Beach; it will be of frame, with stone basement, have hardwood finish, gas and electric fixtures, furnace, etc.

Architect W. J. Van Kenren: For I. Irving, at Ridgeland, two two-story residences, 30 by 50 feet each; to have stone basements and frame superstructures, all modern sanitary plumbing, hardwood interior finish, and mantels, electric and gas fixtures, heating, etc.

Architect W. L. Klewer: For W. J. Hawther, at Roscoe street, near Evanston avenue, a three-story and basement flat building, 28 by 64 feet in size; to be of pressed brick and stone front, have electric and gas fixtures, mantels, etc. For Sebastian Farchon, at Center street, a two-story flat building, 23 by 55 feet in size; to be of frame, with brick basement, have the modern plumbing, mantels, etc.

Architect C. M. Almquist: For M. Johnson, on Robey street near Van Buren, a four-story and basement apartment house, 24 by 82 feet in size; to be of pressed brick and stone front, have hardwood finish and mantels; the best of plumbing, gas fixtures, etc. For H. Johnson, on Sheffield avenue near School street, a four-story factory, 28 by 50 feet in size; to be of common brick front, have steam heating, electric light, modern plumbing conveniences, etc.; to be used for a clothing manufactory. Also preparing drawings for a two-story flat building, 22 by 50 feet in size; to be erected at Dania avenue, for H. P. Lau; to be of pressed brick and stone front, have modern plumbing, mantels, gas fixtures, etc.

Architect George S. Kingsley: For Mrs. Martha Cordes, a two-story flat building, 22 by 50 feet in size; to be erected at Wilson and Wright streets; to be of pressed brick and stone front, have mantels, the modern plumbing, gas fixtures, etc.

Architect D. A. Blythe: For John Van Allen, a two-story flat building, 25 by 81 feet in size; to be erected on Forty-sixth street near Calumet avenue, to be of stone front, have mantels, hardwood finish, modern plumbing, steam heating.

Architects Fry & Cunningham: For Charles Hubbard, a three-story and basement apartment house, 50 by 86 feet in size; to be erected at Indiana avenue near Forty-fourth street; the first story will be of rock-faced stone, and above this of light colored pressed brick and Spanish tile roof; the interior will be finished in hardwood and have mantels, electric and gas fixtures, the best of plumbing, heating, etc. For Mrs. Travis they are preparing plans for two two-story and basement residences, size 25 by 54 feet each; to be erected at Lexington avenue near Fifty-sixth street; they will have handsome stone fronts, the interior to be finished in oak, have mantels, all the modern sanitary improvements, electric and gas fixtures, heating, etc.

Architect D. A. Lapointe has just commenced work on a two-story flat building, 24 by 56 feet in size; to be built at 1064 Wilcox avenue, for R. J. Thomazin; it will have a stone front, all the modern plumbing, gas fixtures, furnaces, etc. Also, will begin work at once on a double two-story frame flat building with brick basement, plumbing, etc., at Green street between Seventy-third and Seventy-fourth streets, for Louis Bastian.

Architect Albert Lang: For G. H. Harris, at Austin, a three-story flat building, 25 by 90 feet in size; to have a stone front, hardwood interior finish and mantels, the modern open sanitary plumbing, electric lighting, laundries, furnaces, electric bells, speaking tubes, etc.

Architect William Strippleman: Made plans for the building to be erected at Palos Springs for the Sharpshooters' Park Association; it will be of a very picturesque design, two-story basement and attic; 76 by 42 feet in size; to be constructed of pressed brick and stone, have hardwood interior finish, and all the improvements.

Architect Martin Carr: For P. J. Bush, a three-story and basement apartment house, 42 by 72 feet in size; to be erected at Forest avenue near Thirty-sixth street; it will have a stone front, hardwood finish, mantels, all the sanitary plumbing, electric and gas fixtures, steam heating, etc.

Architect R. T. Newberry: For E. C. Nichols, a three-story and basement apartment house, 50 by 50 feet in size; to be erected on State and Thirty-sixth streets; the front will be of pressed brick with stone trimmings, the interior to be finished in hardwood, have mantels, the modern plumbing, heating, etc. For R. McCrary, two three-story and basement residences, to be erected on Erie street; one to be of pressed brick and stone front, and the other all stone; the interiors to be finished in hardwood, have mantels, the best of sanitary improvements, electric and gas fixtures, heating, etc. For Walter C. Newberry, on Kinzie street, a one-story and basement warehouse, 40 by 100 feet in size; to be of pressed brick and stone front.

Architect C. W. Nothnagel: For C. C. Minas, a three-story store and flat building, 50 by 100 feet in size; to be erected at Hammond, Indiana; it will be of stone front, have gravel roof, hardwood interior finish, plumbing, etc.

Architects Marston & Hotchkins: For C. L. Wilder, a two-story basement and attic residence, 25 by 50 feet in size; to be erected at Sheridan Park; it will be of frame with stone basement, have hardwood interior, mantels, the best of plumbing, electric and gas fixtures, furnace. For J. P. Bowes, at Fifty-fifth street and Prairie avenue, a three-story flat building, 50 by 65 feet in size; to be of stone front, have hardwood finish and mantels, electric and gas fixtures, steam heating.

Architect Arthur W. Cole: For Mrs. Paisley, at Hillsboro, Illinois, a two-story residence, 22 by 42 feet in size; to be of frame with brick basement, have hardwood finish, the modern plumbing, mantels, electric light, etc. For W. H. North, at Hillsboro, a two-story basement and attic residence, 32 by 40 feet in size; to be of stone basement and frame superstructure, have the modern sanitary conveniences, heating, etc. For J. W. Sharp, two two-story flat buildings, 44 by 50 feet in size; to be erected near the Northwestern Car Shops on the West Side; to be of pressed brick and stone fronts, have all the modern plumbing arrangements, mantels, gas fixtures, etc. For Mrs. Wells, a two-story basement and attic frame residence, to be erected at Ravenswood; to have stone basement, mantels, all the plumbing specialties, gas and electric fixtures, etc.

Architects Cowles & Ohrenstein: For William Zeuch, at 50 to 52 Florence avenue, a three-story and basement apartment house, 50 by 70 feet in size; to be of cut stone front, have hardwood interior finish and mantels, the best of sanitary plumbing, electric and gas fixtures, steam heating, etc.

Architect Franklin P. Burnham: For T. F. Andrews, a four-story apartment house, 50 by 100 feet in size; to be erected at Rhodes avenue and University place; the first story will be of stone and the remainder of pressed brick and stone with flat roof; the interior will be finished in oak and have fine hardwood mantels, the best of sanitary conveniences, gas fixtures, ranges and fireplaces, laundries and driers, freight elevator, cement floors, etc.

Architect A. Druiding made plans for a Catholic church, 50 by 120 feet in size; to be erected at Harrietsville, Noble county, Ohio; it will be a handsome Gothic edifice of stone construction, have plain pine interior finish, pews, stained glass windows, slate roof, gas fixtures, heating, etc.

William Kent is erecting, at Calumet avenue and Forty-third street, a four-story and basement apartment, store and office building, 100 by 130 feet in size; the first story to be of stone and the remainder of pressed brick and stone; the interior will be finished in hardwoods, have mantels, marble and tilework, gas and electric fixtures, steam heating, electric light and the best of sanitary improvements; the plans were prepared by Messrs. Flagg & Chambers, of New York.

Architect Thomas Kissack made plans for a block of four two-story residences, 75 by 51 feet in size; to be erected at the southwest corner of Pine avenue and Randolph street, Austin; they will have pressed brick and stone fronts, the interiors being finished in Georgia pine, the best of sanitary plumbing, mantels, electric and gas fixtures, furnaces, etc.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall.

As noted by the daily press, times are slowly improving, and people are beginning to experience that much to be desired and necessary symptom of recovery—mutual confidence. The world is full of pessimists, but even they are compelled to acknowledge an improvement. While it is, perhaps, a little early to prognosticate as to what the spring will bring forth, yet a tour of the architects' offices encourages me to say that there will be a vast improvement over last year's building operations. There will be new schoolhouses, warehouses, churches and residences projected and built in Cincinnati and suburbs. I also hope to announce, before many months, that our Cincinnati will take a step forward and become a "University City." The competition is now open, but I am sure that our architects will "do themselves proud" and carry off the prize. I do not believe labor troubles will figure in this season's work, and if they do occur, arbitration will probably be resorted to. The National Association of Builders has done much to bring about this means of settlement, and the various builders' exchanges are not slow in making it operative.

Architects Des Jardins & Hayward have drawn plans for a dwelling for J. G. Montgomery at Cynthiana, Kentucky; materials: pressed brick, stone trimmings, furnace, stained glass, grates, mantels, etc.; cost $10,000.

Architect Gustave W. Drach is busy on drawings for a fine residence for J. W. Brewster, 227 Main street, Cincinnati; materials: broken ashlar freestone, slate roof, furnace, grates, mantels, stained glass, blinds, laundry fixtures, etc.; cost $18,000.

Architects Samuel Hannaford & Sons have prepared plans for the completion of stone building for Methodist Book Concern, 30 by 90 feet and eight stories high; materials: pressed brick, terra cotta, asphalt roof, steam heat, plate glass, gas, plumbing; cost $40,000.

Architects Crapsey & Brown report: Plans for the English Lutheran church, Race street above Twelfth, Cincinnati; materials: stone, tin roof, skylights, furnace, frescoing, pews, hardwood finish, etc.; cost, $50,000. Flat for W. W. Smith, 45 Vine street, Cincinnati; materials: pressed brick, iron fronts, tin roof, grates, mantels, gas, plumbing, plate glass, blinds, etc.; cost, $20,000. Also an addition to the courthouse, at Richmond, Kentucky; the interior alterations will be rather extensive, and the improvement will cost in the neighborhood of $15,000. Also for the Universalist church, Woodstock, Ohio (C. P. Kimball), a church edifice; materials: brick, slate roof, pews, stained glass, organ, tiling, etc.; cost $8,000.

Architect H. E. Siter has finished plans for a large warehouse, 89 by 105 feet, ten stories high, for the Farmers' & Shippers' Tobacco Warehouse Company; it will be complete in all its details and construction; cost about $35,000.

Theodore Richter, Jr, and George Wessling, Jr., have formed a partnership to practice their chosen profession—architecture—in all its branches, so well begun by Mr. Richter. "Good luck to you, boys!"

Architect A. O. Elzner has drawn plans for an eight-story flat building; materials: pressed brick, steam heat, tin roof, grates, mantels, gas, plumbing, tiling, etc.; size about 30 by 90 feet; cost $30,000.

Architect William Martin Aiken is doing fine work with his architectural classes in the Art Museum, recently inaugurated under the control of the School of Design. He has prepared plans for an elegant frame residence for Mr. D. W. Langdon, at Loup Creek, West Virginia; it will contain all the improvements, but the cost is not given.

Architect George W. Rapp is quite busy on his Cincinnati Gas Company's contract.

Architects Boll & Taylor report as follows: For Messrs. Mack & Vorhees (A. L. Vorhees, Third and Race streets), twenty-four houses of various designs, and containing different materials; they will be good houses, and cost about $6,000 each. They also have on the boards plans for a flat and store building, 34 by 97 feet, five stories high; materials: pressed brick, tin roof, heat undecided, gas, plumbing, etc.; cost $15,000. For B. W. Campbell, Delhi, Ohio, two houses; materials: frame, slate roof, gas, furnace, plumbing, blinds, grates, mantels, etc.; cost $7,000.

Cleveland, Ohio.—Architect S. R. Badgley reports: A stone residence for Charles Babcock, at the corner of Euclid avenue and Brookfield street, 75 by 80 feet; slate roof, hardwood throughout, equipped with electricity, tiled bathrooms, billiard room, hot-water heat; cost $20,000.

Architect George H. Steffens reports: A frame three-story store and tenement building for F. C. Emde, at the corner of East Prospect and Watkins streets, three stores below, 40 by 65 feet in size; slate roof, furnace heat, stores finished in hardwood, plumbing; cost $6,000.

Architect J. W. Russell reports: A new residence for William M. Lottridge, on Bolton avenue, and additions and alterations to a house for same; new house to frame, slate roof, hardwood, electricity, furnace; cost $3,500; cost of alterations, $1,000.

Detroit, Mich.—Architect R. E. Raseman has prepared plans of a four-story pressed brick store and flat building at 131 Monroe avenue, to be 65 by 60 feet in size, and will cost $12,000. Has also prepared plans of a two-story frame residence for Thomas S. McGraw, to be 33 by 50 feet in size, and to cost $5,500. Has also prepared plans for Theodore H. Eaton, No. 28 Woodward avenue, a frame residence; 33 by 50 feet; two stories high, and to cost $5,000.

Architects Malcombson & Higginbotham have prepared plans for block of frame residences for T. W. Dickson, to be 31 by 40 feet in size, and to cost $5,000.

Architect Harry J. Rill has prepared plans for J. G. Affeld, at 274 Twenty-first street; to be two stories high, of brick; 40 by 80 feet in size, and to cost $6,000.

Architects A. C. Varney & Co. have prepared plans of a block of three brick and stone dwellings for V. P. Bagley, No. 50 East High street; to cost $10,000. For Fred Evens, 70 Linden street, a two-story brick and stone residence, with slate roof; to cost $5,500. For John Alley, No. 86 West Forest avenue, a pressed brick and stone residence; to be two stories high; 24 by 62 feet in size, and to cost $6,000. For John A. Habercorn, of Redford, Michigan, a two-and-one-half-story brick residence, to be 32 by 44 feet in size, and to cost $5,500.

Architects Jenney & Mundie, of Chicago, have prepared plans of a large stone residence for J. Harrington Walker, to be built on Jefferson avenue; building to be 100 by 50 feet and three stories high, and to cost $150,000.

Architects Spier & Rohns have prepared plans of a residence for William O. Strong, No. 41 Fort street west; to be two and one-half stories high and 65 by 72 feet in size, and to cost $11,000.

Pittsburgh, Pa.—Architect A. E. Linkenheimer: For T. H. Howard, a block of two houses, brick and stone; to cost $6,000.

Architects Neal & Hopkins, for the Colored Orphans' Home, Allegheny, a three-story brick building; to cost $20,000.

Architect W. S. Fraser is preparing plans for the new Normal School building at Indiana, Pennsylvania.

Architects Longfellow, Alden & Harlow are preparing plans for W. C. Stewart for a block of three residences; to cost $30,000.

Black & Baird are having plans prepared for a large business block; to cost $500,000; the building is to go up in the early spring.

Rochester, N. Y.—Architect H. L. Larzelere has prepared plans for the Cornhill Methodist Episcopal church, to be built on Edinburgh street; materials are to be brick with stone trimmings, slate roof, stained glass windows and finished in hardwood; cost about $30,000. House for B. C. Montgomery, 36 by 60 feet; finished in oak and chestnut; to cost $8,500. Residence for Chief J. C. Hayden, on Augustine street; first story partly stone, remainder framework, finished in oak and chestnut; mantels, stained glass windows, tile and oak floors, hot-water heat. Residence for Mr. Davis, on Portsmouth Terrace; first story and piazza of Ohio sandstone, plate glass windows and oak finish; cost $10,000.

Architects A. J. Warner & Co. have prepared plans and begun building operations for the Auburn Theological Seminary and Willard Memorial Chapel, at Auburn, New York; the material is Cayuga stone, with Lake Superior stone trimming; finished in hardwood and to be of fireproof construction; cost about $100,000.

St. Louis, Mo.—Architects L. C. & W. M. Bulkley: For B. B. Graham, a two-story brick and stone warehouse; size 81 by 88 feet; to cost $7,000.

Architects Matthews & Clark: For Garden City Realty Company, four three-story residences; brick and stone; size 35 by 60 feet; cost $40,000.

Architect Charles F. May: For E. H. Brinkmeyer, a two-story brick residence; size 25 by 47 feet; cost $6,000.

Architect W. B. Ittner: A three-story apartment building; size 30 by 46 feet; brick and stone; to cost $5,000.

Architect Theodore Rapp: A three-story store and flat building, for H. W. Volkenning; size 23 by 73 feet; brick and stone; cost $5,000.

Architect J. G. Cairns: For Gleny & O'Brien, a two-story flat building; size 122 by 54 feet; brick; to cost $20,000.

STORE BUILDING, PHILADELPHIA.

WILSON EYRE, JR., ARCHITECT.

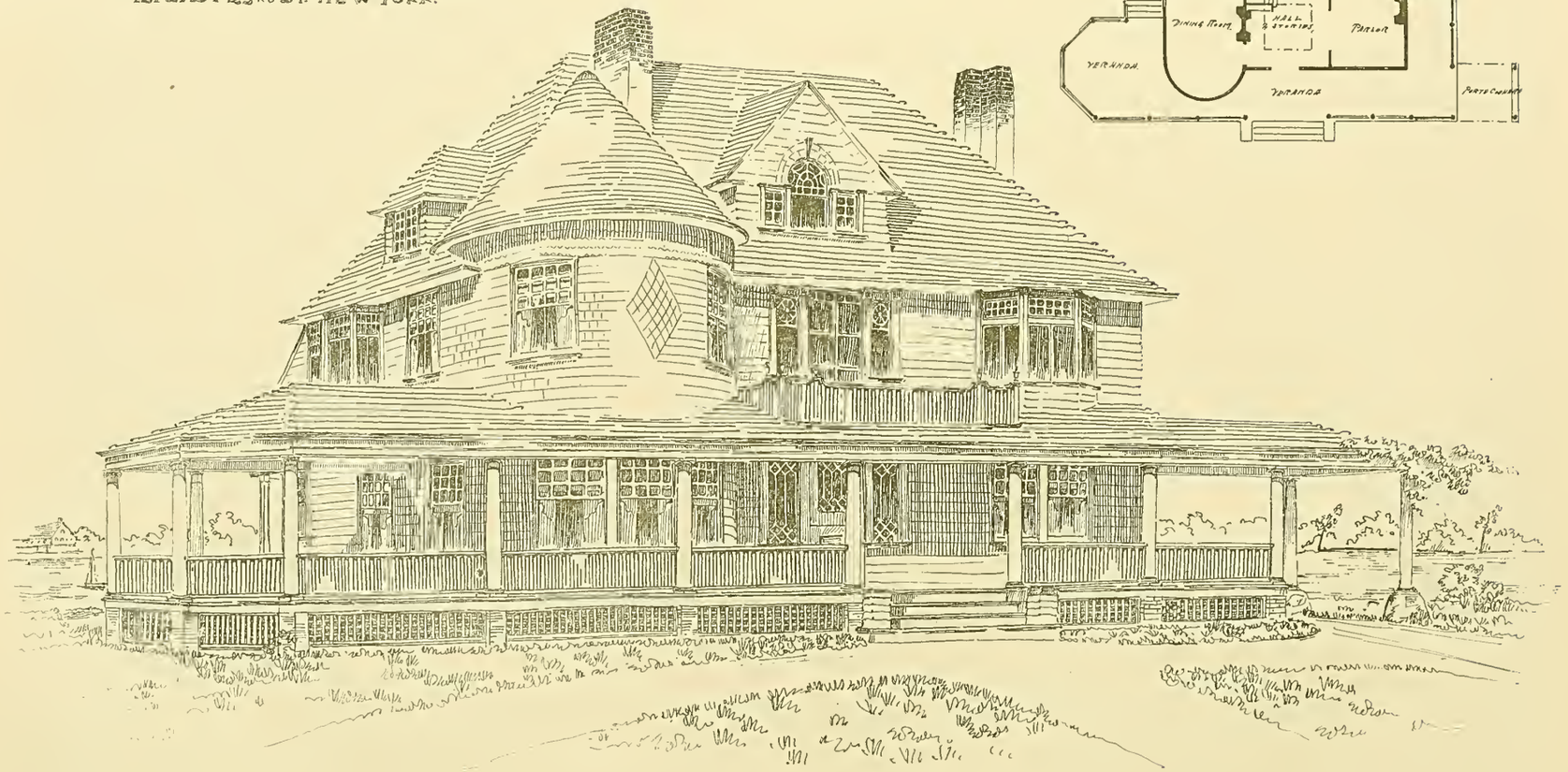
RESIDENCE OF DR. STARR, PHILADELPHIA.

WILSON EYRE, JR., ARCHITECT.

INLAND ARCHITECT PRESS.

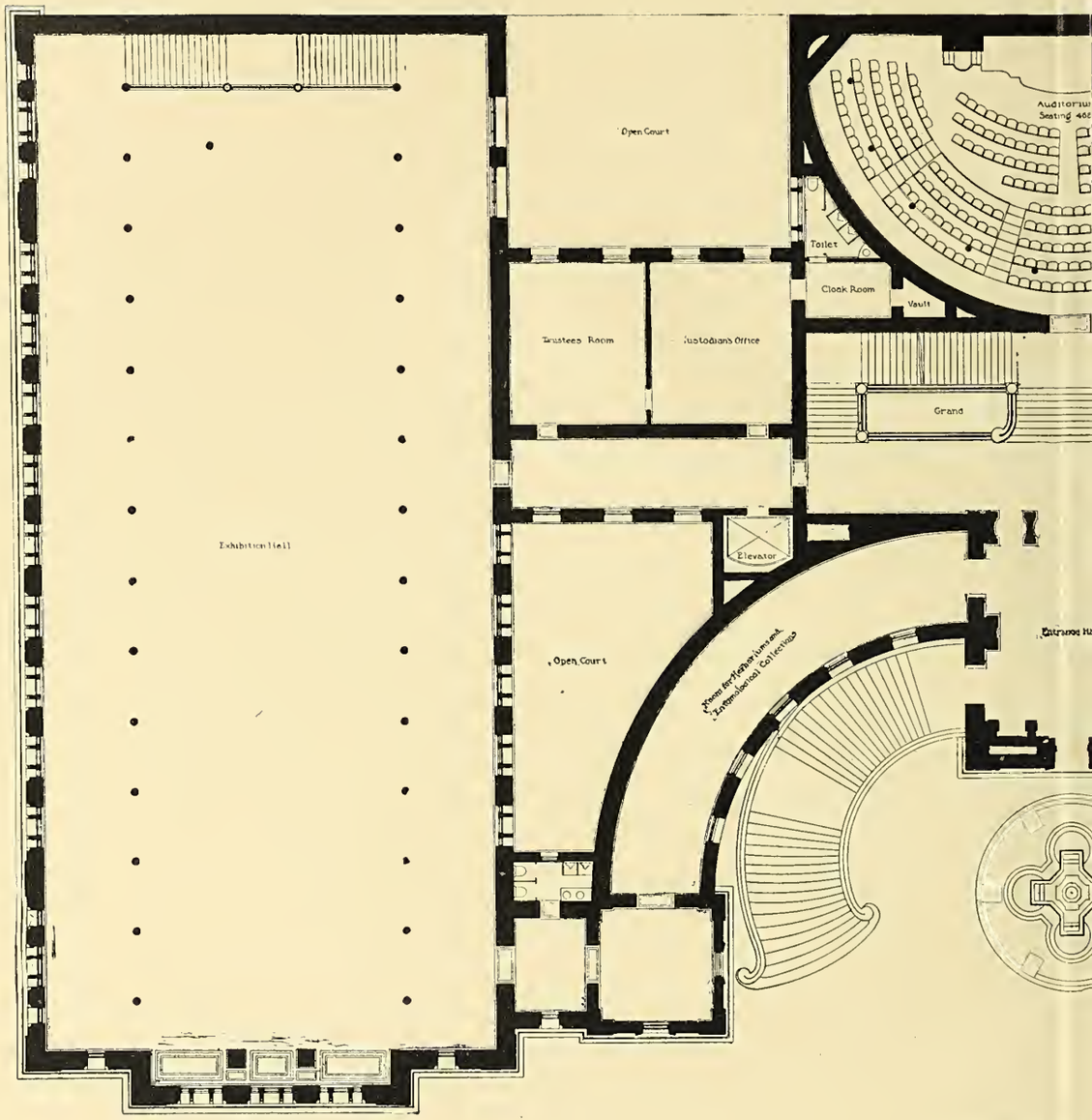
RESIDENCE, J. A. SCHWEINFURTH, ARCHITECT, BOSTON, MASS.

SUMMER HOME
OF DR. WM. L. FISKE
WEST HAMPTON L.I.
FRANK T. CORNELL, ARCH'T
121 EAST 23RD ST. NEW YORK.

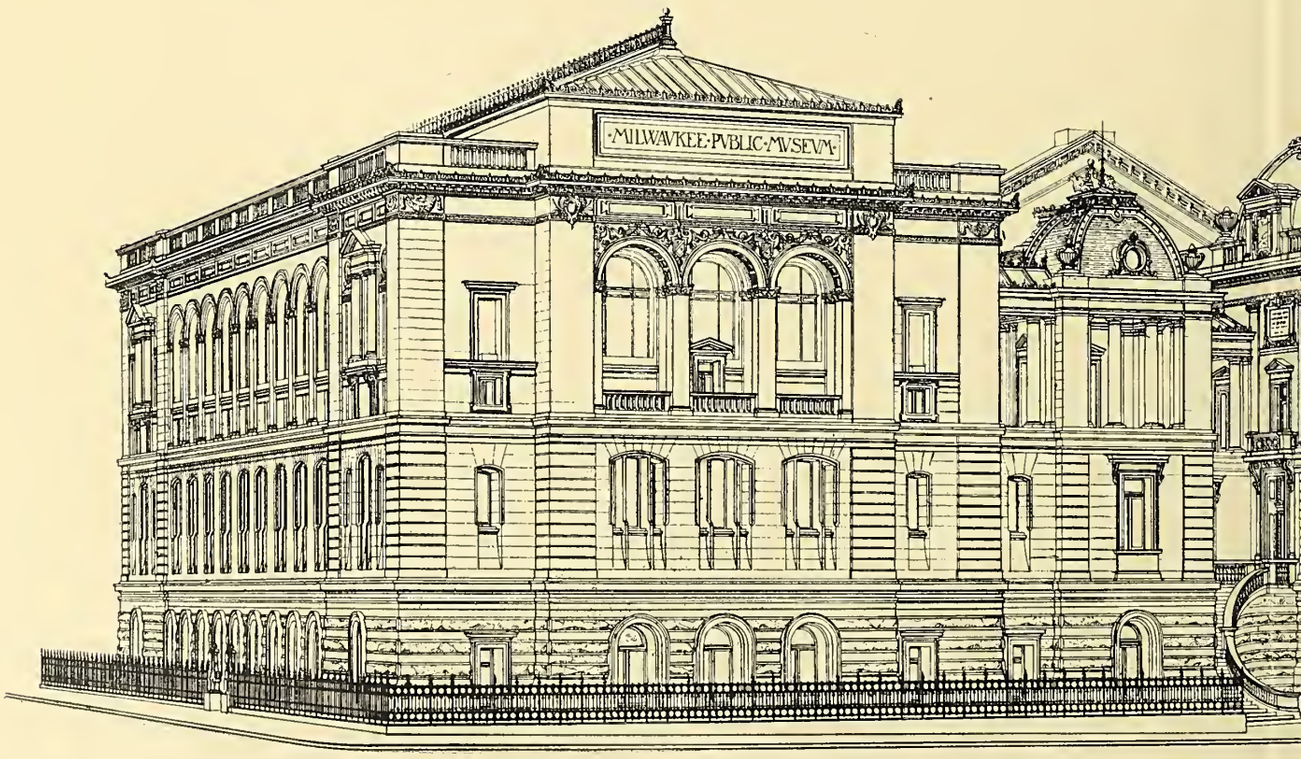


Manly N. Cutter, Archt.
203 Broadway N.Y. City.


McKinnon Building
Toronto
Beaumont Jarvis
Architect Toronto



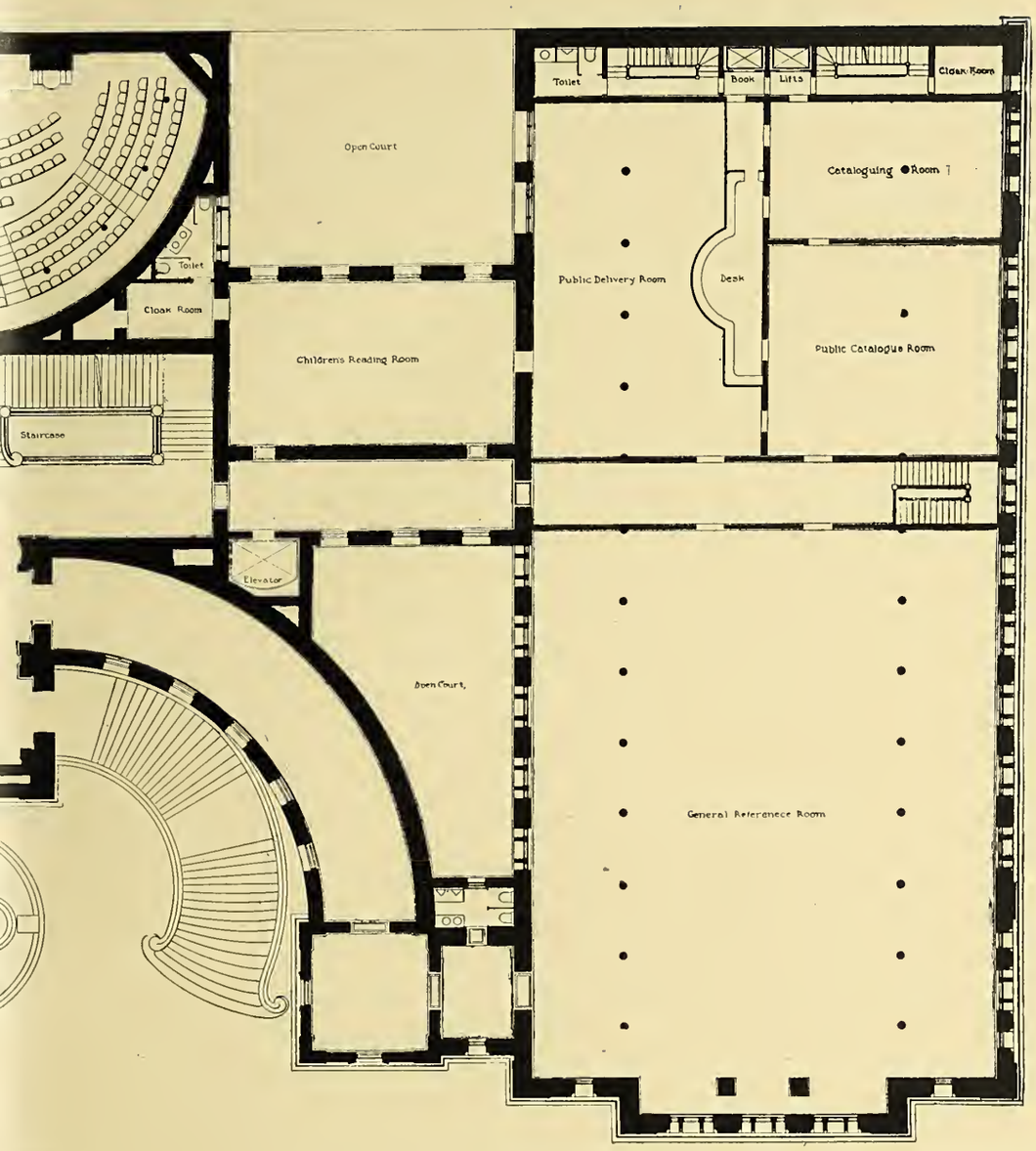
PRINCIPAL FL



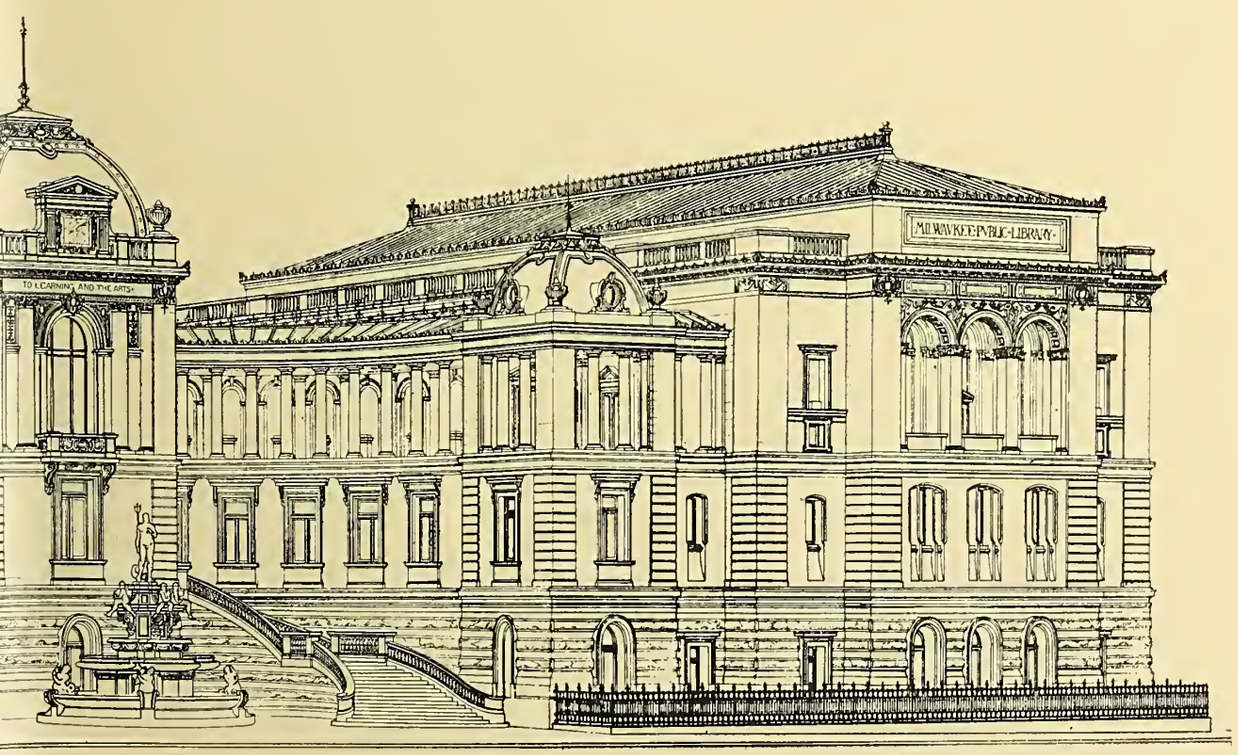
PERSPEC

COMPETITIVE DESIGN FOR MILWA

SUBMITTED BY ERNEST FLAGG



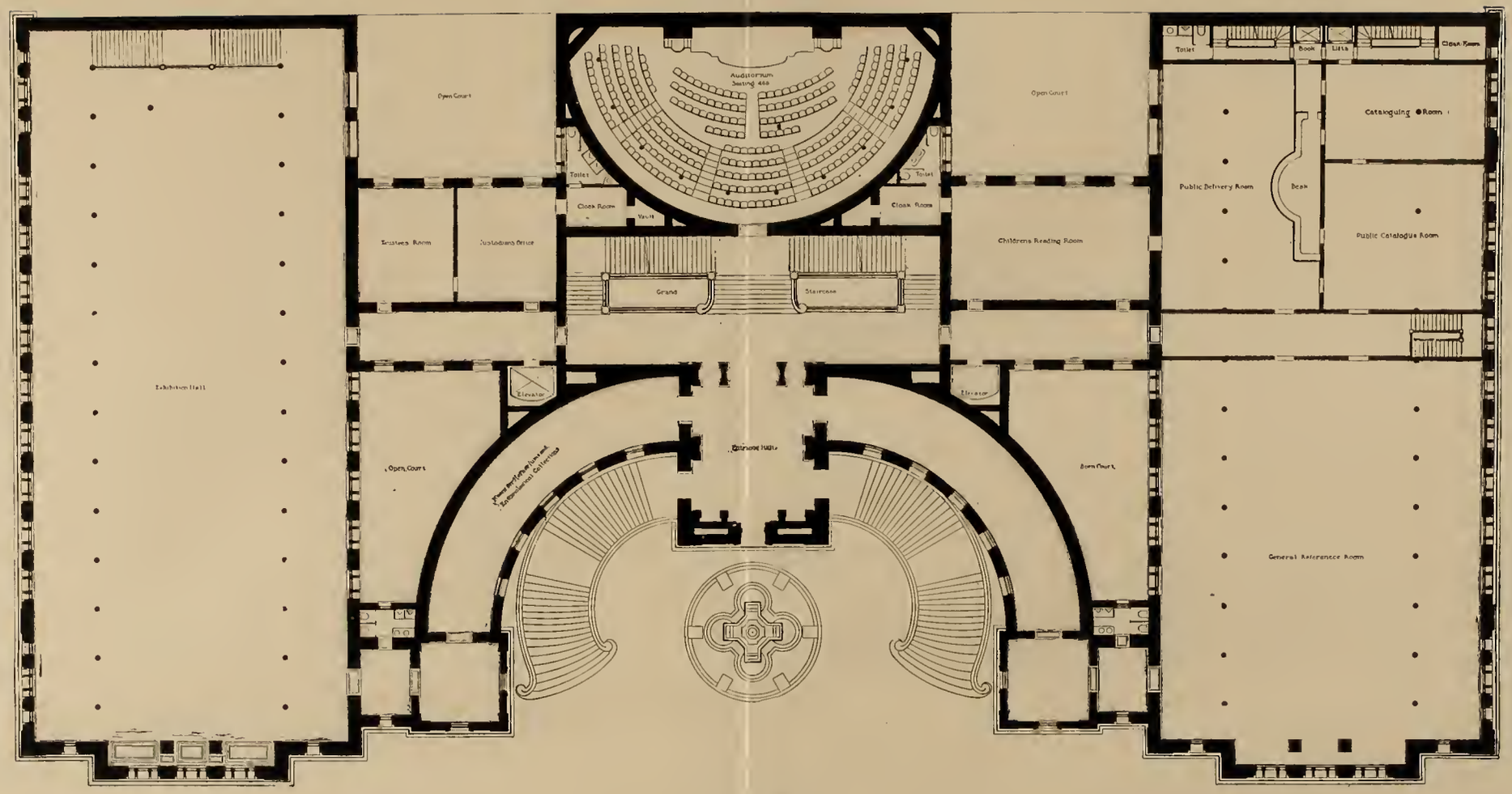
PLAN.



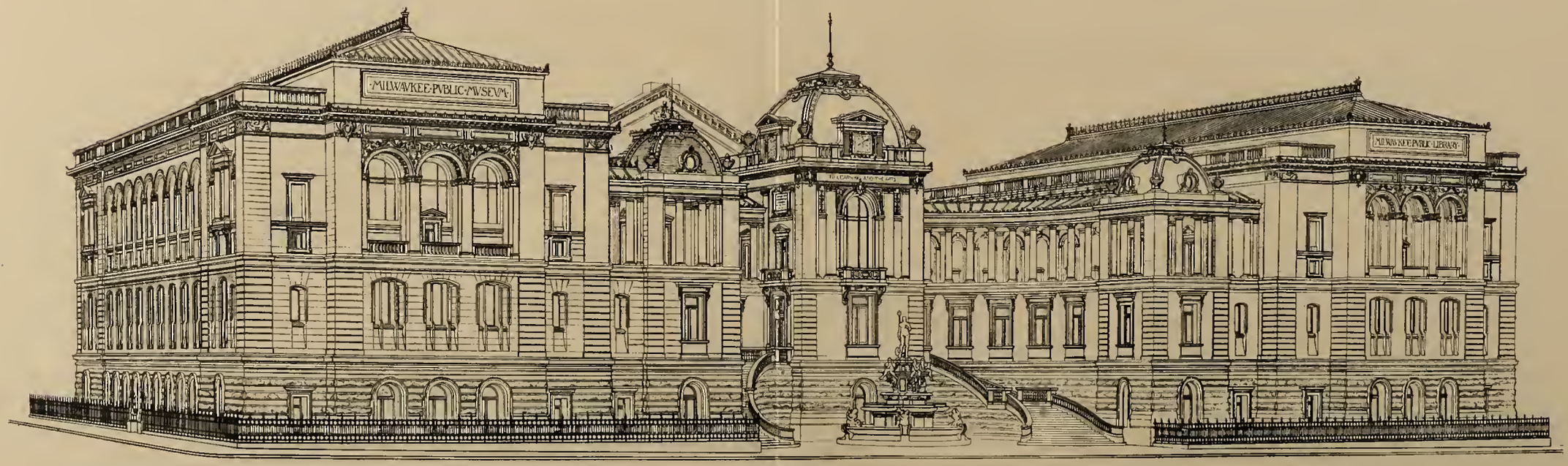
E.

KEE LIBRARY AND MUSEUM.

ARCHITECT, NEW YORK.



PRINCIPAL FLOOR PLAN.

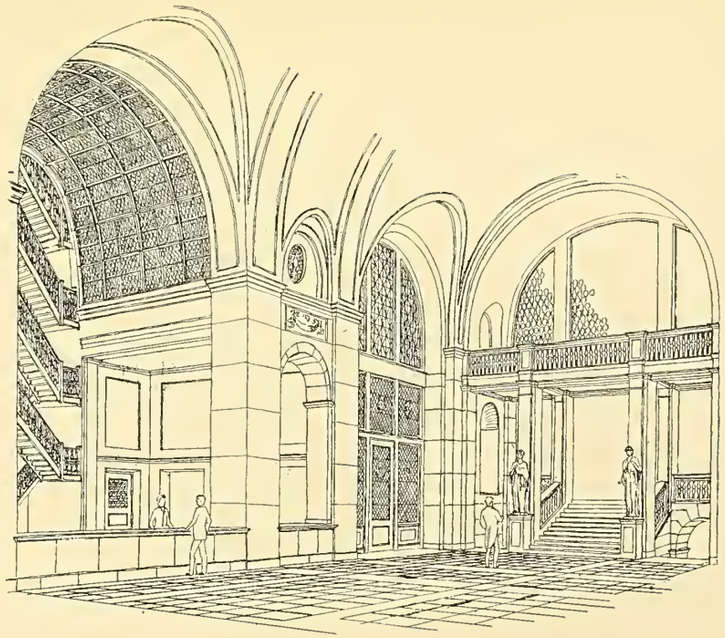


PERSPECTIVE.

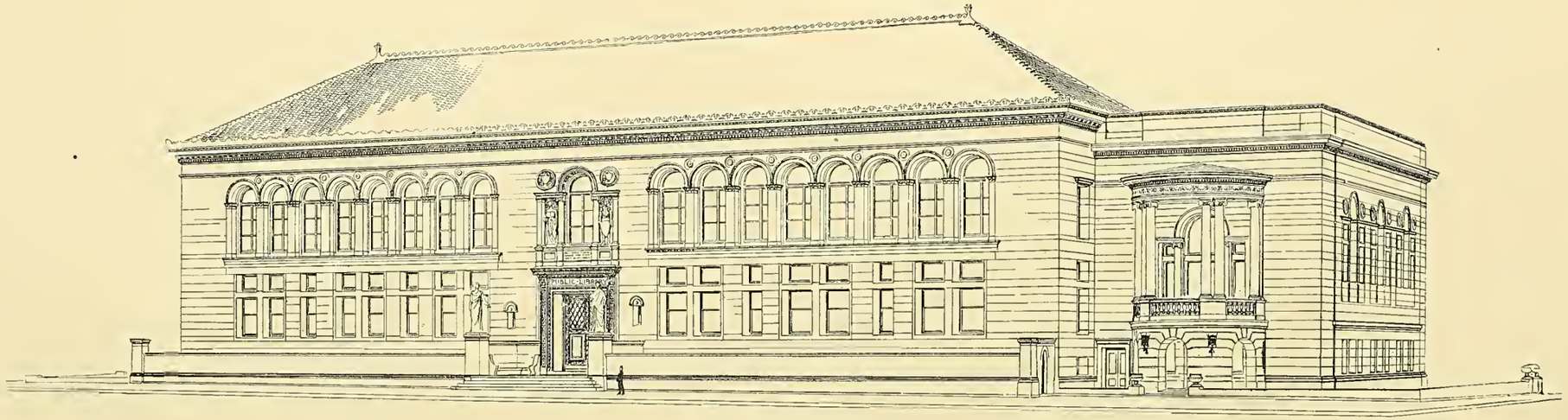
COMPETITIVE DESIGN FOR MILWAUKEE LIBRARY AND MUSEUM.

SUBMITTED BY ERNEST FLAGG, ARCHITECT, NEW YORK.

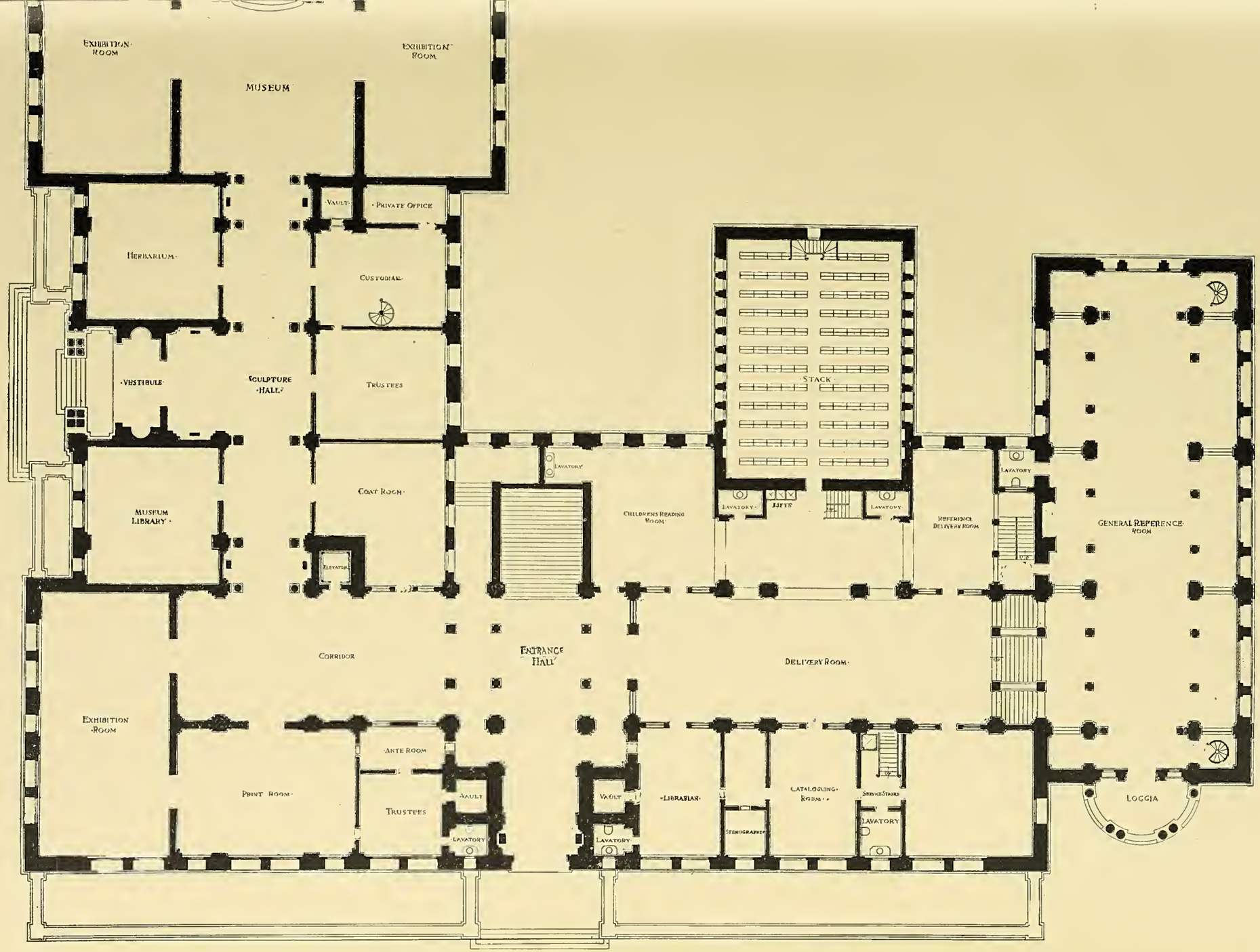
GRAND STAIRCASE AT LIBRARY ENTRANCE.



DELIVERY DESK AND APPROACH TO REFERENCE LIBRARY.



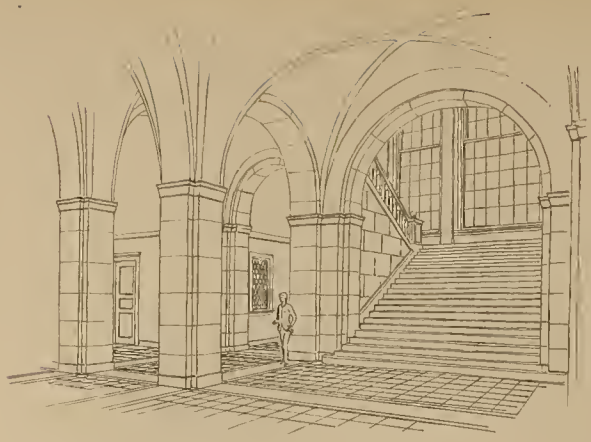
FRONT PERSPECTIVE.



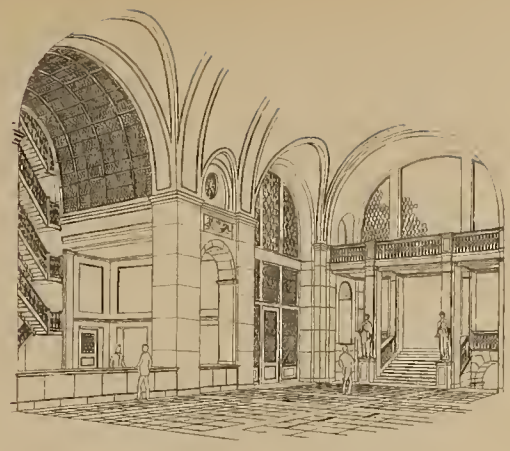
MAIN FLOOR PLAN.

PREMIATED DESIGN, MILWAUKEE LIBRARY AND MUSEUM COMPETITION.

SUBMITTED BY ANDREWS, JAQUES & RANTOUL, ARCHITECTS, BOSTON.

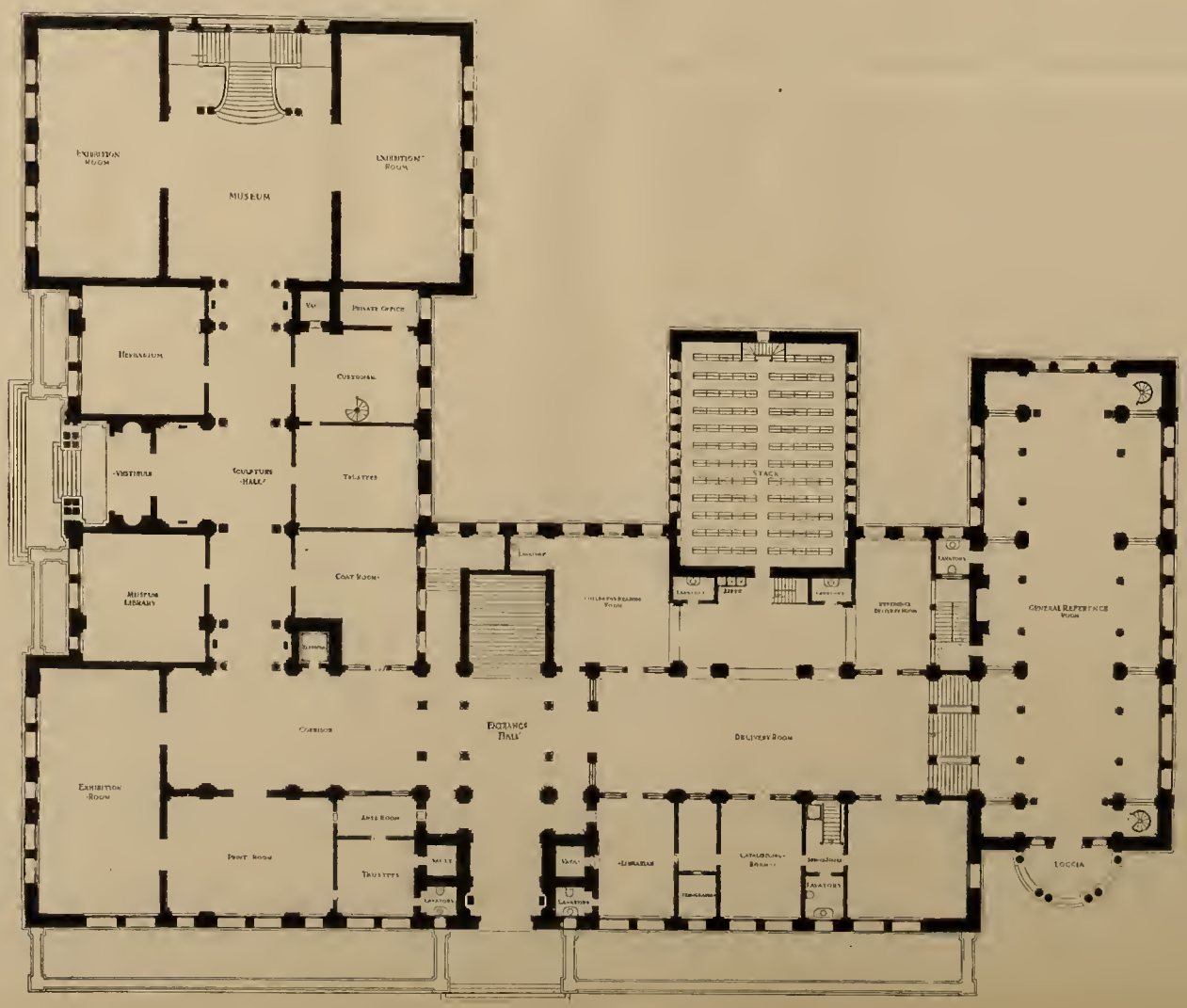


GRAND STAIRCASE AT LIBRARY ENTRANCE.



DELIVERY DESK AND APPROACH TO REFERENCE LIBRARY.

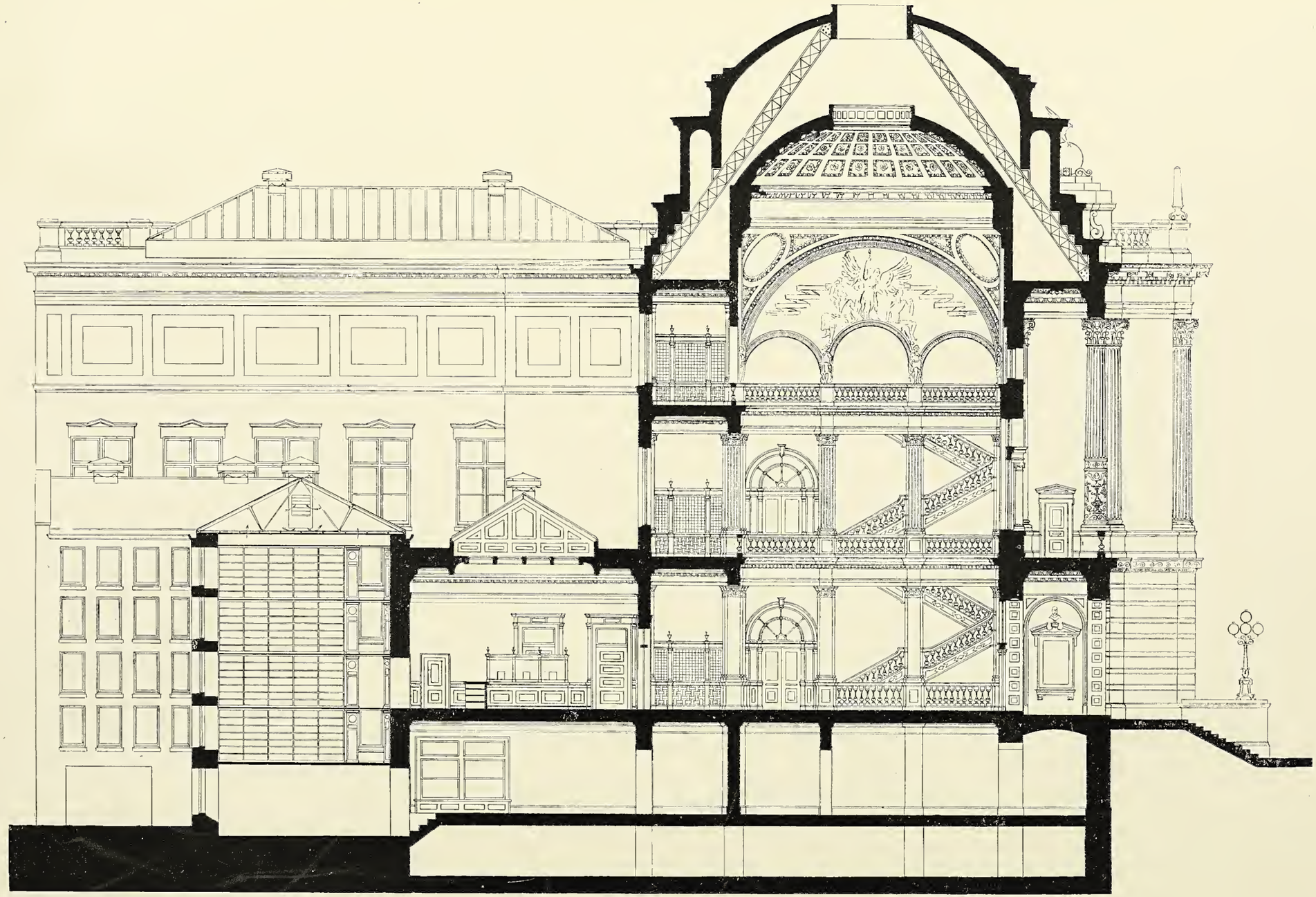
FRONT PERSPECTIVE.



MAIN FLOOR PLAN.

PREMIATED DESIGN, MILWAUKEE LIBRARY AND MUSEUM COMPETITION.

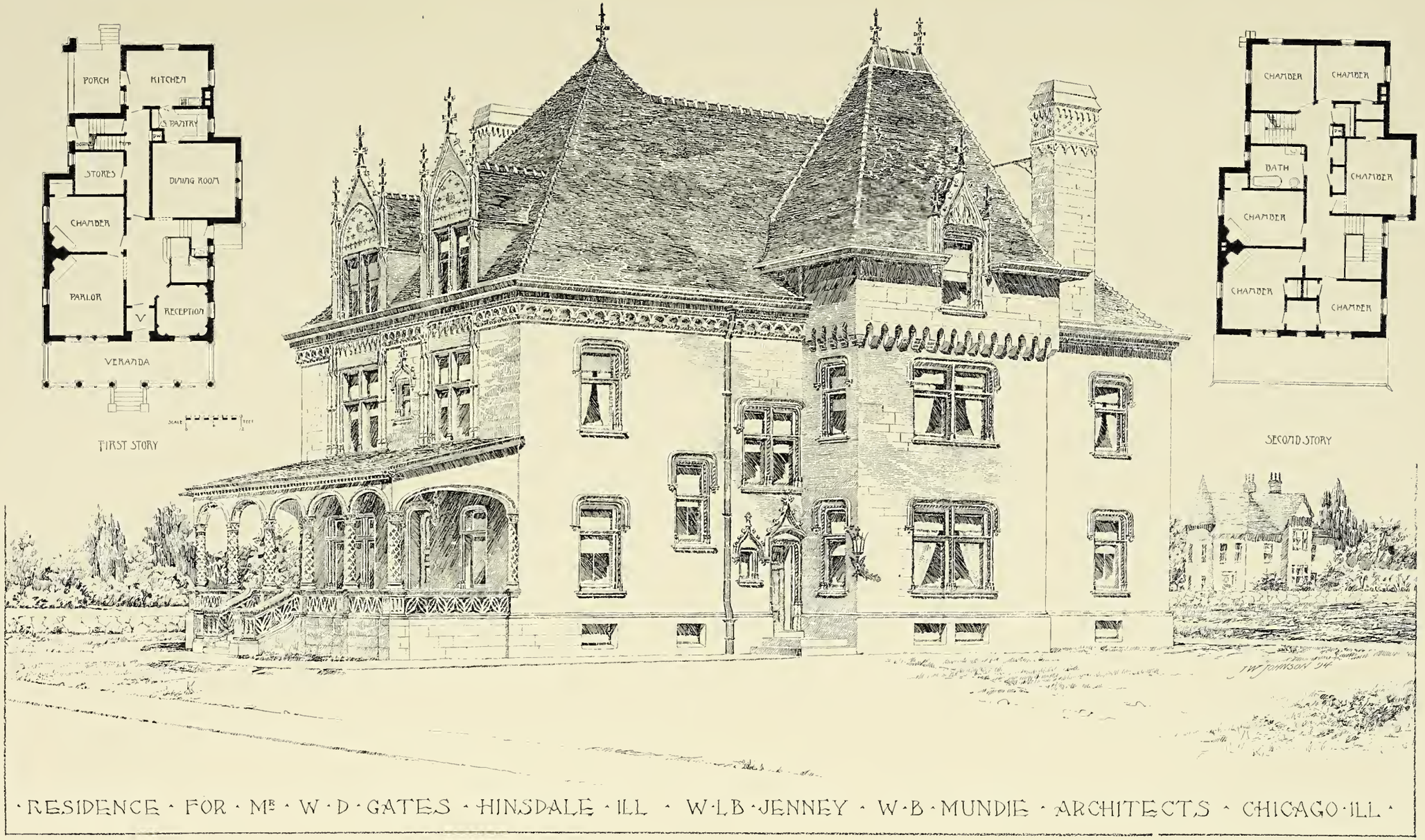
SUBMITTED BY ANDREWS, JAQUES & RANTOUL, ARCHITECTS, BOSTON.



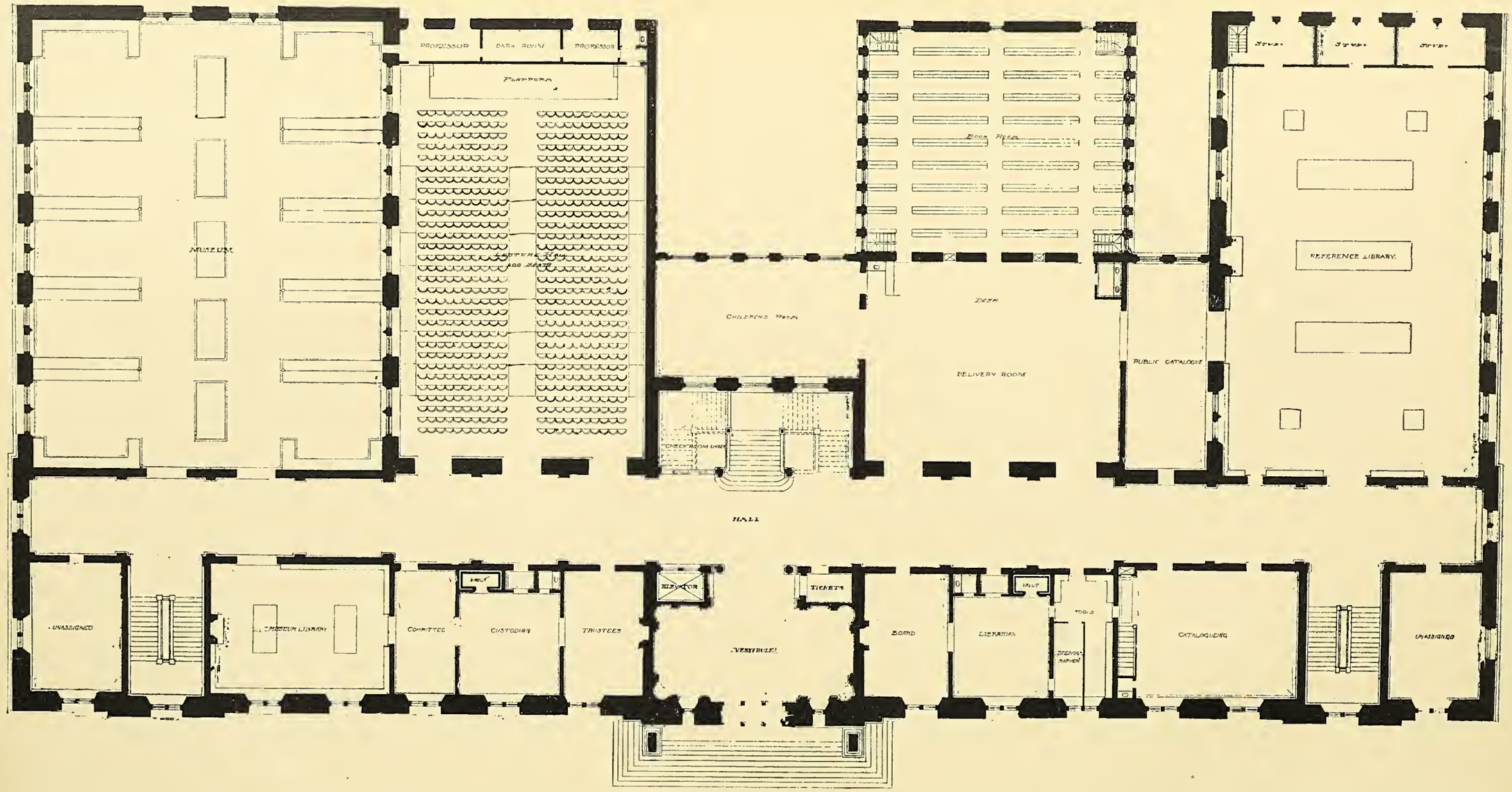
SECTION.

ACCEPTED DESIGN, MILWAUKEE LIBRARY AND MUSEUM COMPETITION.

FERRY & CLAS, ARCHITECTS.



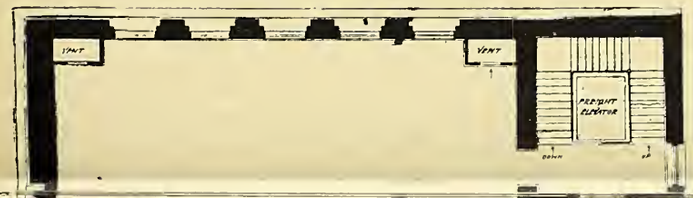
RESIDENCE · FOR · Mr · W · D · GATES · HINSDALE · ILL · W·L·B·JENNEY · W·B·MUNDIE · ARCHITECTS · CHICAGO·ILL·

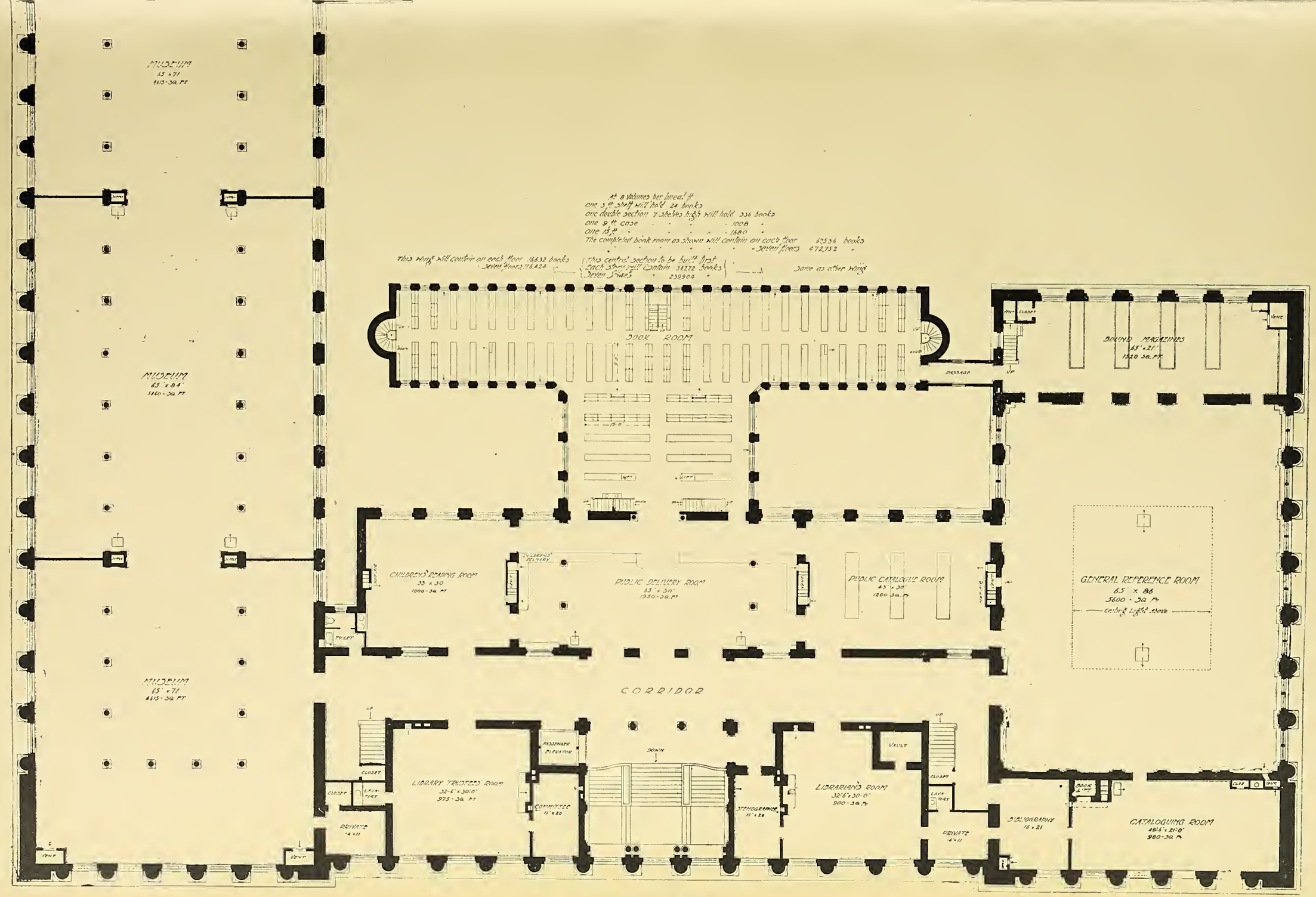


PRINCIPAL FLOOR PLAN.

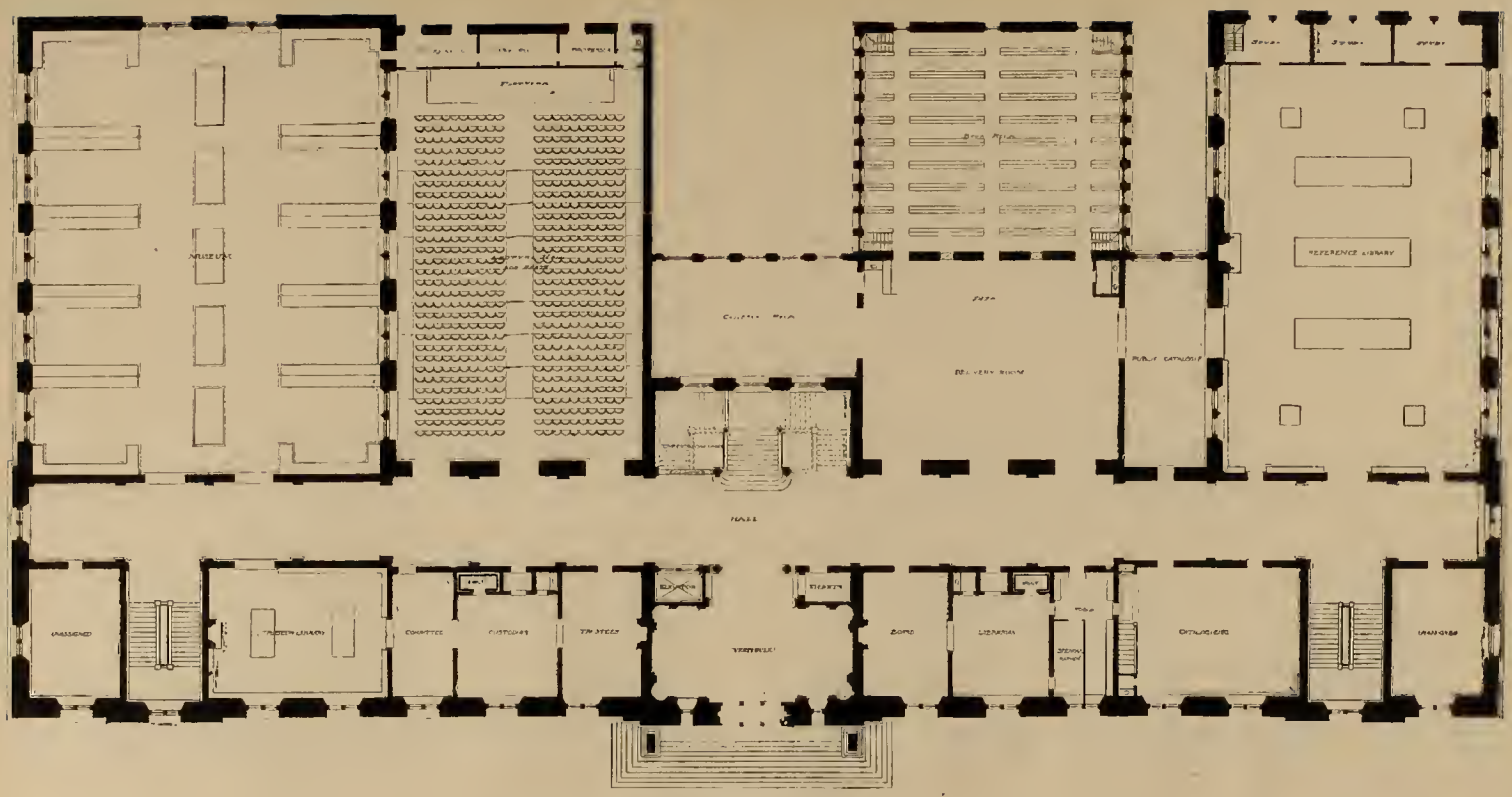
COMPETITION FOR MILWAUKEE LIBRARY AND MUSEUM.

PREMIATED DESIGN, SUBMITTED BY BORING & TILTON, ARCHITECTS, NEW YORK.





SECOND FLOOR PLAN.



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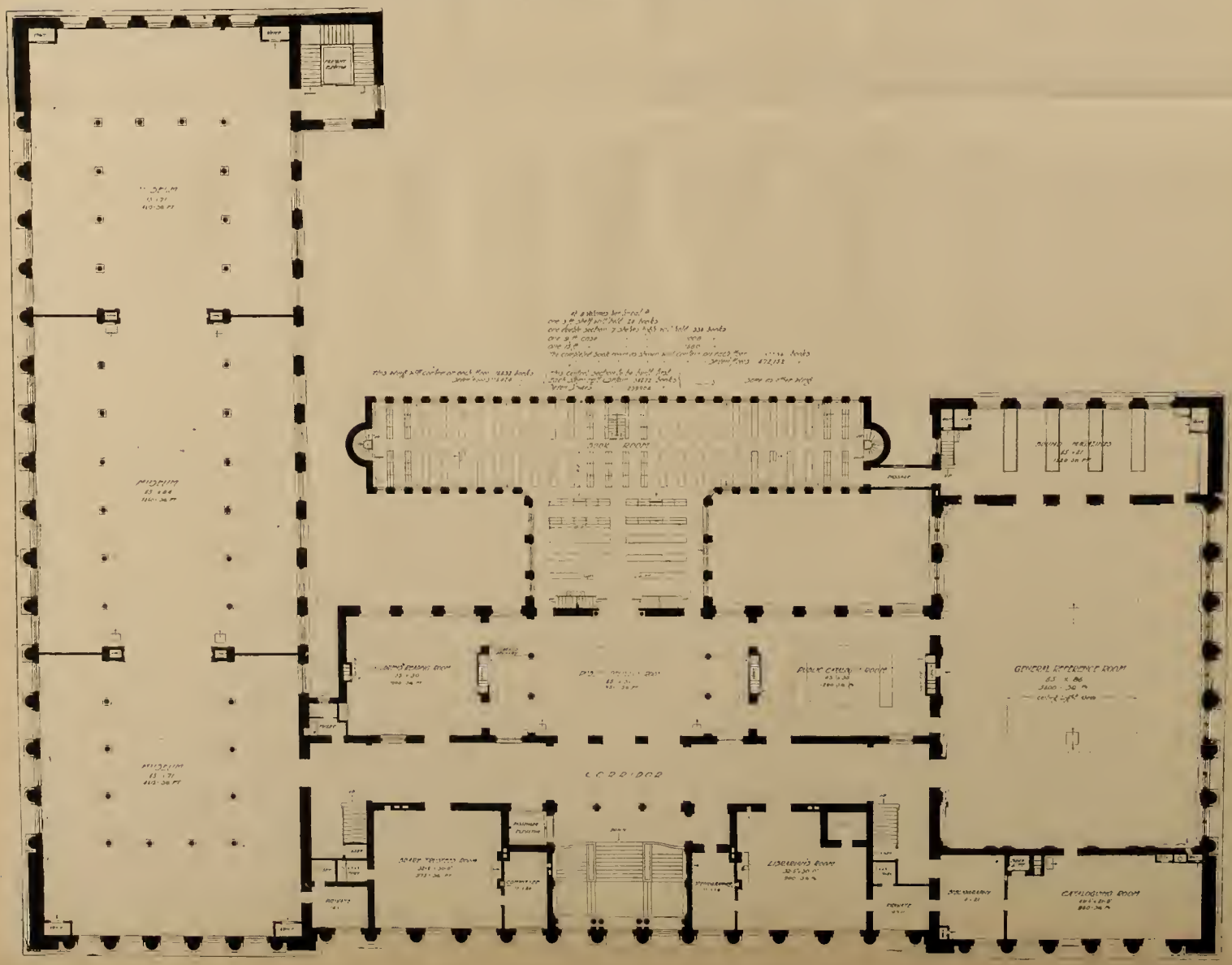
COMPETITION FOR MILWAUKEE LIBRARY AND MUSEUM.

PREMIATED DESIGN, SUBMITTED BY BORING & TILTON, ARCHITECTS, NEW YORK.



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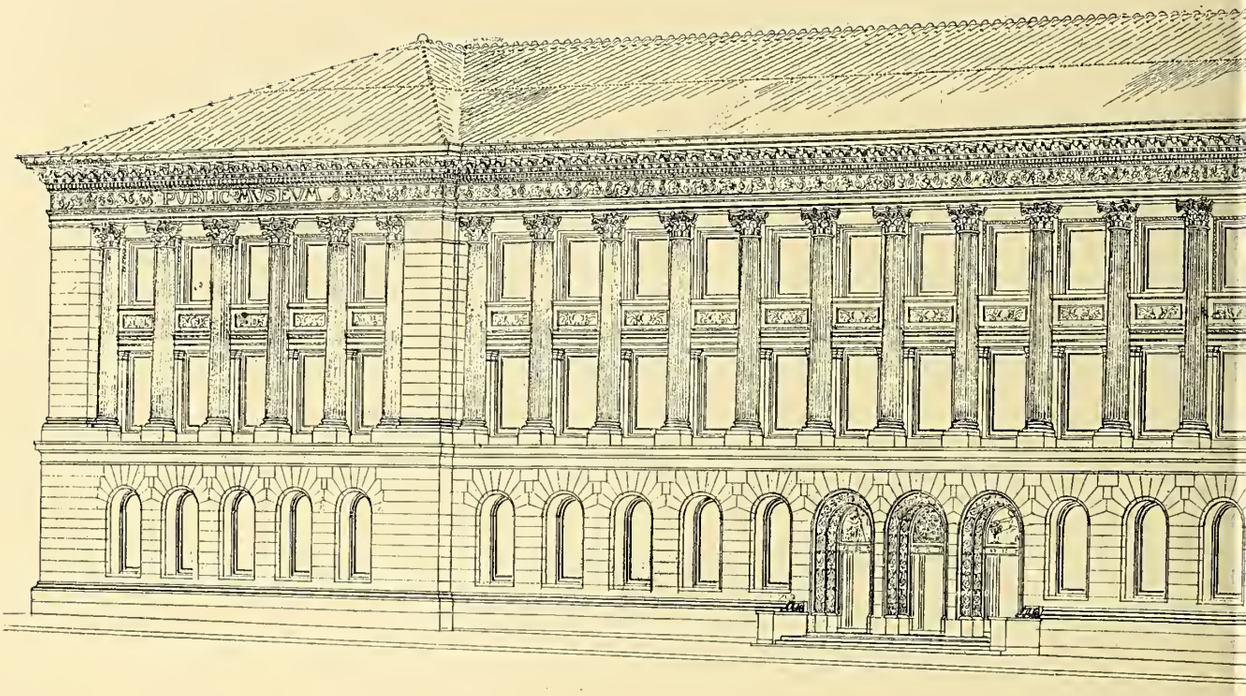

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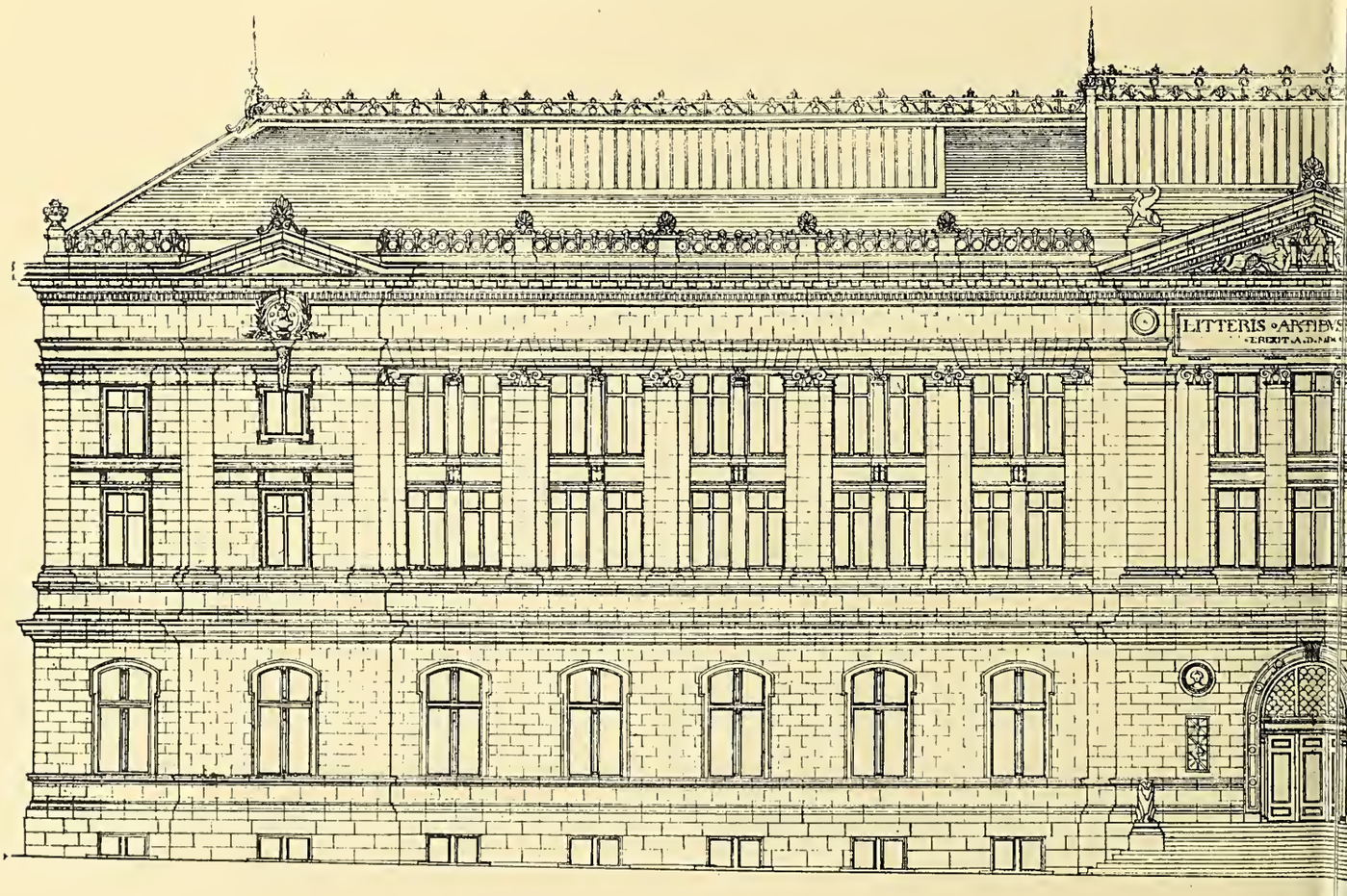
SUBMITTED BY PATTON & FIS



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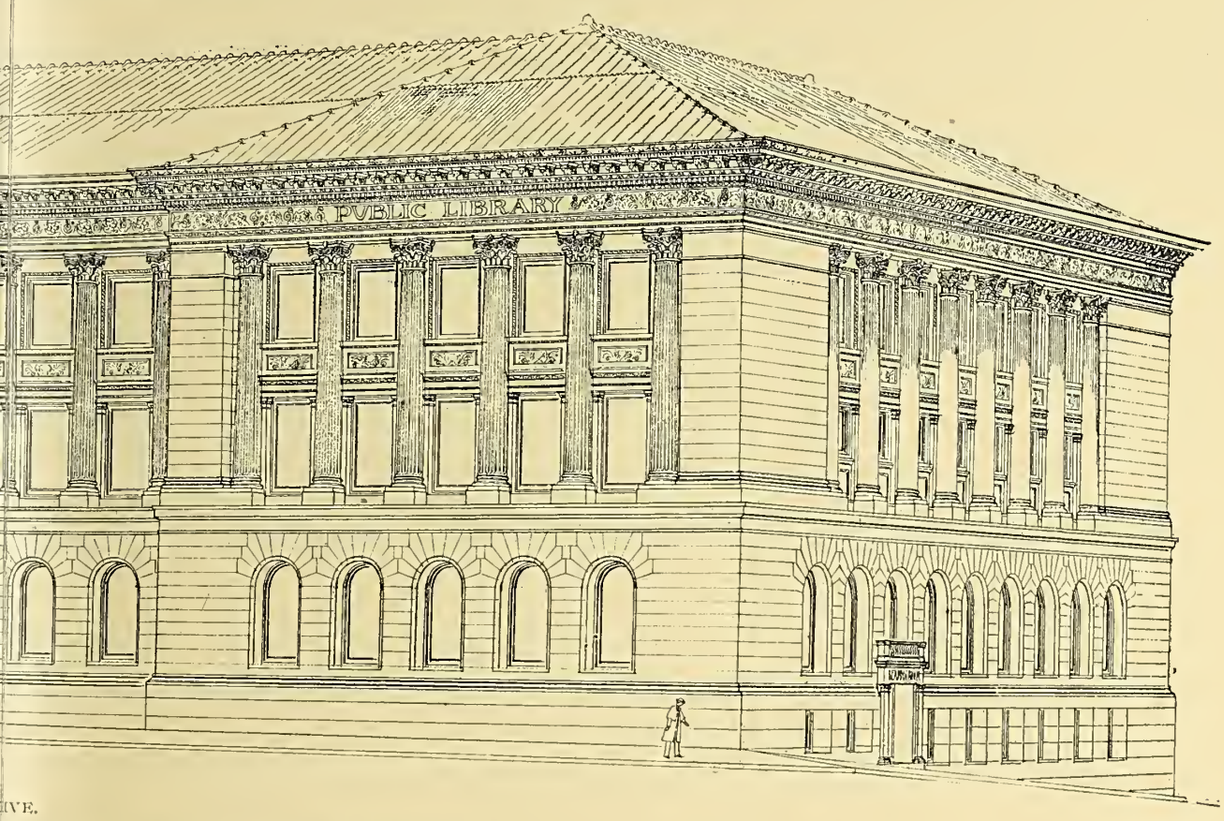

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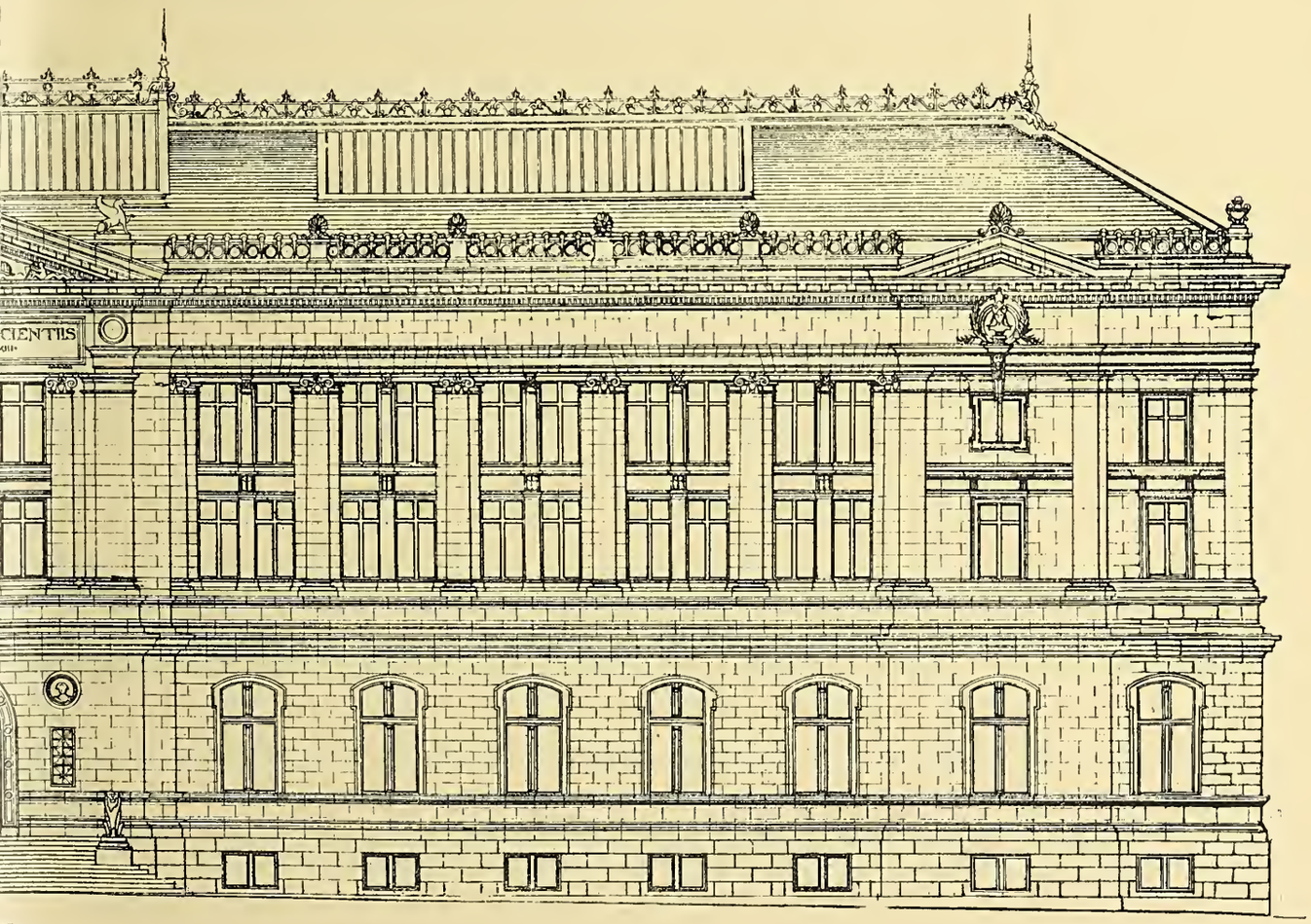
UKEE LIBRARY AND MUSEUM.

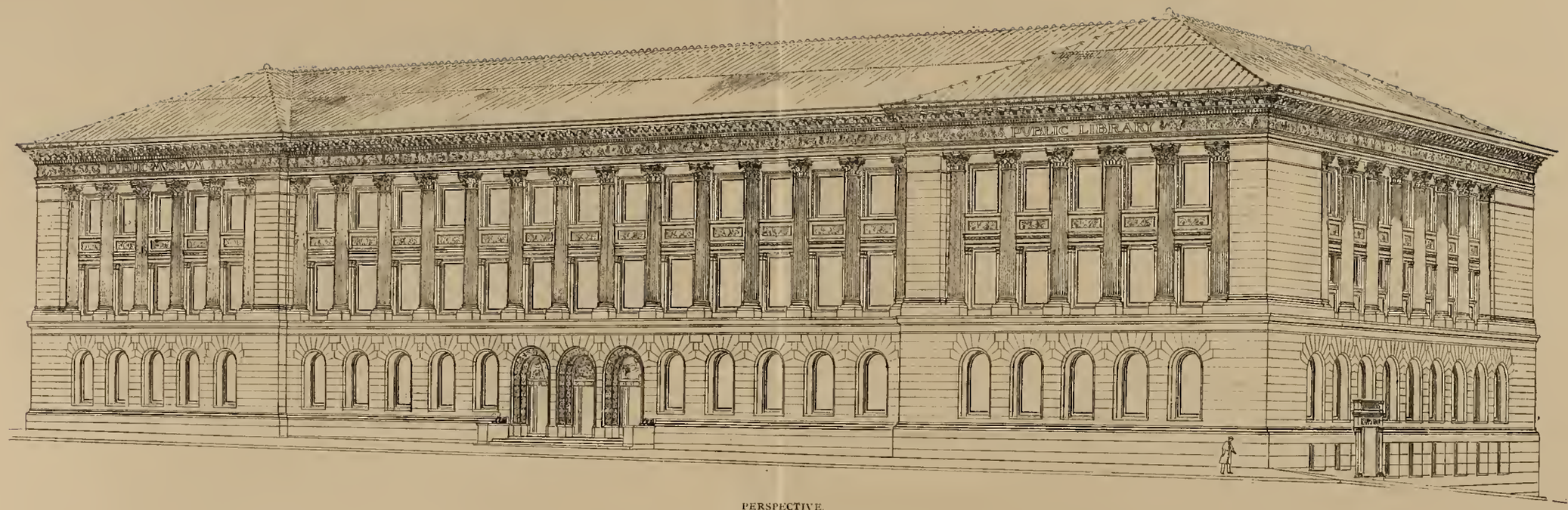
ER, ARCHITECTS, CHICAGO.



N.

ARY AND MUSEUM COMPETITION.

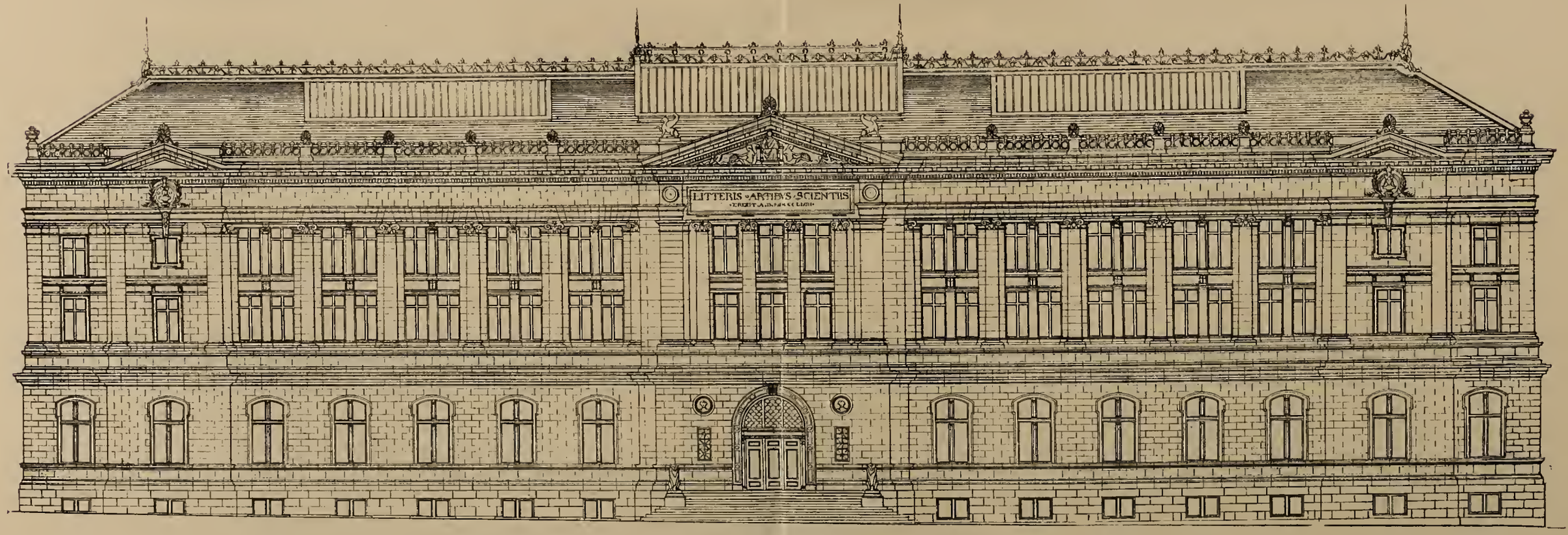
ARCHITECTS, NEW YORK.



PERSPECTIVE.

COMPETITIVE DESIGN FOR MILWAUKEE LIBRARY AND MUSEUM.

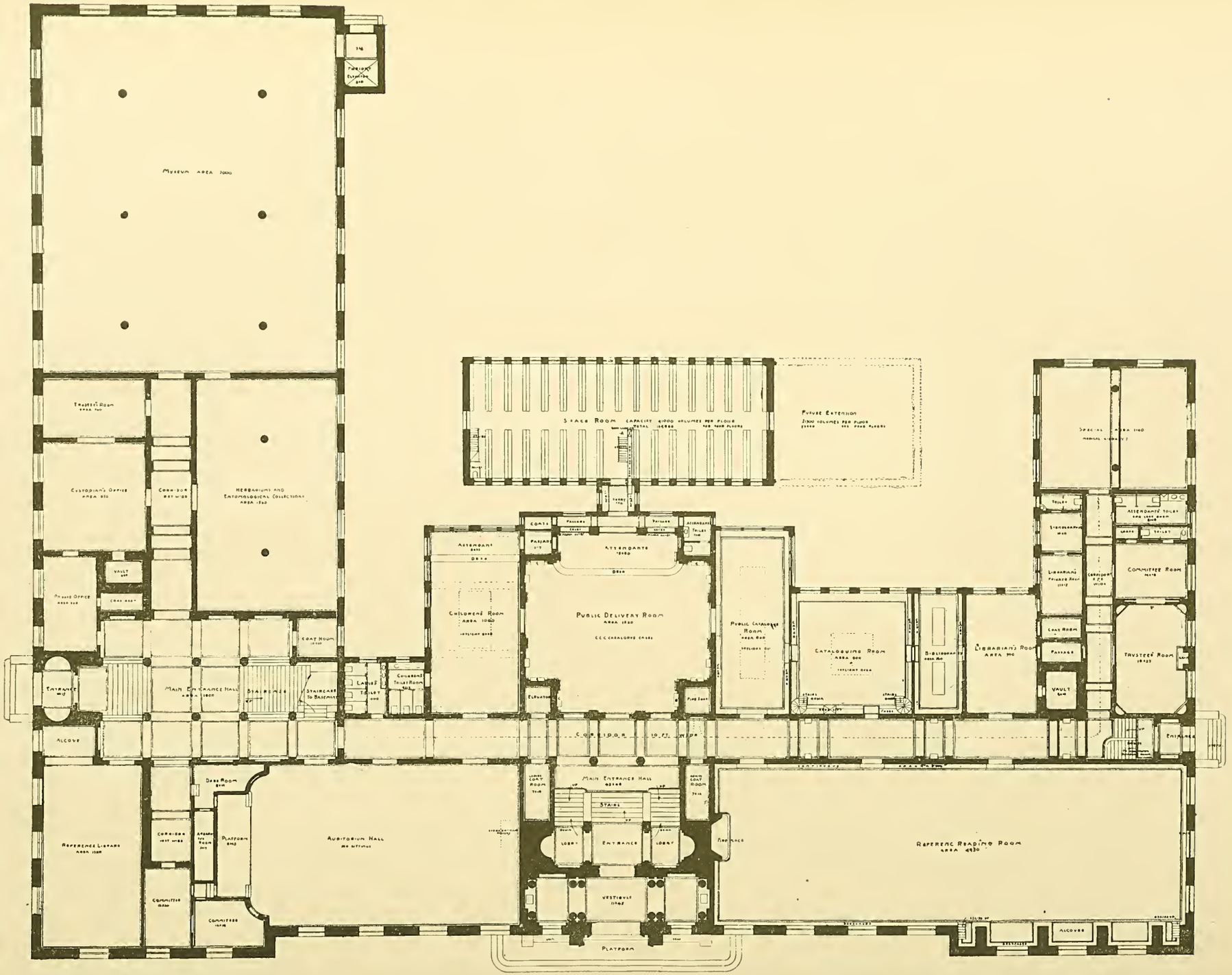
Submitted by Patton & Fisher, Architects, Chicago.



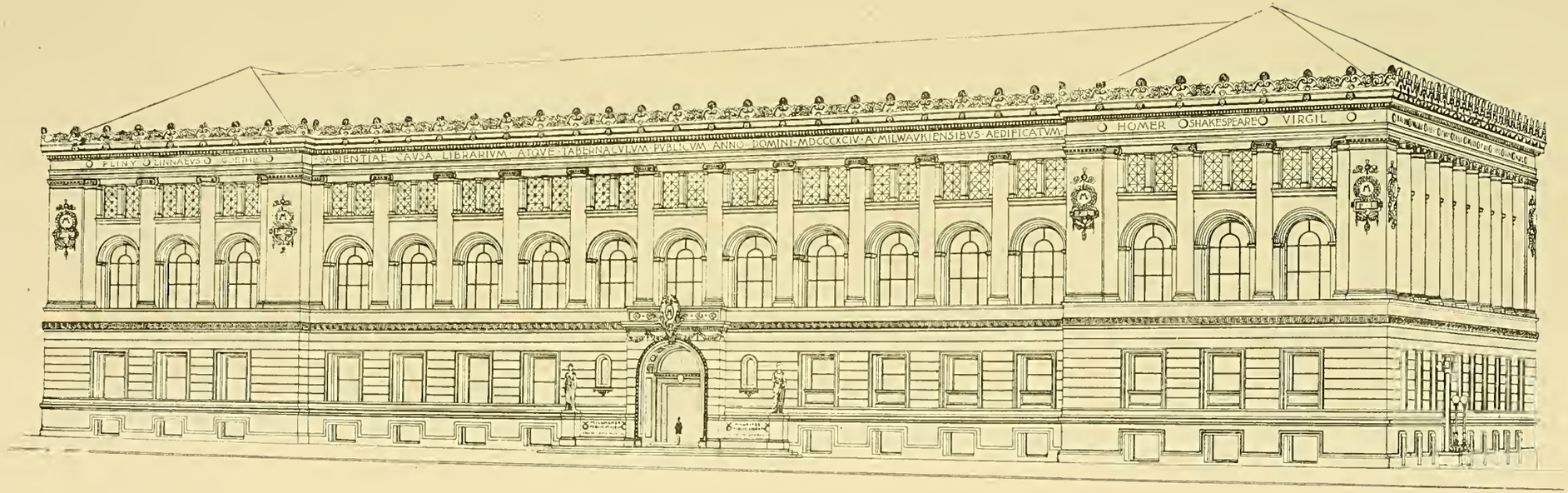
ELEVATION.

PREMIATED DESIGN, MILWAUKEE LIBRARY AND MUSEUM COMPETITION.

Submitted by Boring & Tilton, Architects, New York.



FIRST FLOOR PLAN.



PREMIATED DESIGN, MILWAUKEE LIBRARY AND MUSEUM COMPETITION.

SUBMITTED BY NETTLETON & KAHN, ARCHITECTS, DETROIT, MICH.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXIII. MARCH, 1894. No. 2

A Monthly Journal Devoted to

ARCHITECTURE,

CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

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Eighth Annual Convention N. A. B.

The eighth annual convention of the National Association of Builders, which was held at Boston and a report of which occupies a large portion of the present number, was one of the most businesslike in the history of the association. The delegates who represented the building interest were all men of exceptional ability, and if these leaders in building affairs could receive the hearty support of the home exchanges in the measures they put forth the problem of how to live would be much nearer a solution. For these builders go beyond the mere details of their individual work and look into the economic causes and effects which underlie the entire labor problem. Their investigations extend into the immigration, the trade school and the apprenticeship questions. They study the principles of arbitration to secure equity among workmen, and the lien laws to protect themselves against the infringement of their rights by owners. All these questions are discussed in the annual meeting, the point of view taken from every part of the country, and the principles laid down through a consensus of opinion spreads to the local exchanges with the returning delegates. Than the National Association of Builders there is no other association in the country more active, energetic and productive of good to so large a part of the people.

Admirable Activity in Institute Directory.

Now that the officers and directors of the American Institute of Architects, under the active leadership of its president, have begun energetic work in the direction of inducing the secretary of the treasury to place in operation the law of 1893 regarding the designing of public buildings, a case in point has been found in the new Buffalo postoffice. The design for this proposed building appears as a frontispiece to the report of the supervising architect of the treasury for 1893. As a design it is neither better nor worse than those that have in the past emanated from the same source, and bears the stamp of the "ready made," but in this case, of a new incumbent. But the secretary of the treasury promised the representatives of the Institute a year ago that he would put the law in force with the next building to be designed, and the supervising architect, who is a director of the Institute, also signified his belief in the propriety of such action. Next comes this design and a vigorous protest from the architects and citizens of Buffalo. An interview between the executive committee and the acting secretary of the treasury developed such objections as "the plan as outlined by the law will cost the government more," "that congressmen demand the privilege of appointing the competing architects," and that "the people of Buffalo desire work to begin at once, so as to give relief to those out of work," etc. The Buffalo papers, both in their news columns and editorially, refute the latter assertion. The president of the Institute showed, by the supervising architect's report, that the government work of last year cost six per cent, without counting the sum for office expenses that it is usual to charge up against each job, and which is not included in this report. Thus the question has lost its general character and becomes

centered upon the question whether the secretary of the treasury will withdraw the design proposed by the supervising architect and place the designing in the hands of a limited number of architects or not. If he and the supervising architect are in earnest when they say they are anxious to see the law put in force they will do this, and at once. In order that the government be given every facility for such action and the law have a fair trial, the Institute proposes that ten members be selected to compete: six appointed by the Institute, three by the district congressmen and three by the Buffalo Chapter; and to further meet the seeming objection regarding expense, these ten architects shall do their work free of expense to the government except in the case of the successful architect, who shall be paid the regular fee as provided by the law. It is hardly probable that this effort on the part of the architectural professson can fail, since the day of the hackneyed type of government building has gone. The people are becoming elevated in art, and their greatest object lesson, that presented by the buildings of the Columbian Exposition, which were designed by private architects, in comparison with that designed by the supervising architect, has made it extremely improbable that the people will allow the continuance of a policy that has given to the country public buildings so mediocre in character.

Necessity of Collecting World's Fair Statuary.

The persistent efforts of incendiaries to burn the buildings of the Columbian Exposition and the success with which they have operated thus far would indicate to the observer that it was only a question of time when all would be burned in whole or in part. There may not be collusion on the part of the park police, but there certainly is a laxness in administration by the park commissioners or the force there would be so augmented as to make these fires well-nigh impossible. But whatever may be the cause, the fact remains that all these beautiful models of architectural excellence will soon be destroyed. One of the main objects of the formation of the Columbian museum was to preserve complete examples of the best of the Exposition architecture. Sections were to be cut from the façade of each building. The statuary which adorned them was to be preserved likewise so that the educational influence of the Fair might be available to future students of art. None of this has been done, and the entire scheme is jeopardized each day while action is postponed. If it is too much to ask that sections of each cornice, architrave, capital and base be taken down, cannot the sculpture work be preserved? There are statues that represent the best work of their famous designers, and here and there one that is better than anything before produced by an American sculptor. In fact, from a patriotic standpoint it seems sacrilege to allow the only exposition of the American sculptor's talent ever made to go to ruin, thrown in an ash-heap, destroyed by people whose entire lives are not as valuable to the world as the pencil held in the hand of one of these great artists. The buildings belong to the state and are in the hands of the park commissioners. The Columbian museum stands ready to receive what these commissioners may give it. Cannot these two bodies work together for the preservation of this statuary, and if not, will not the art schools of the country come forward and demand that they be given permission to remove such objects as they may value and will add to the educational force of their respective institutions? The people saw the Peristyle go down in ashes and sentimentally shed a tear at the loss of so much beauty. Cannot these same people be influenced to take the matter practically in hand and save what remains from destruction.

Stable Condition of the Columbian Art Building.

Some time ago it was stated by fire underwriters and others that the Art building at the Fair was unsuitable as a storage place for the large collection of the Columbian Museum. It was said to be a firetrap and that the $3,000,000 of exhibits collected there were in danger of destruction. It happens that such statements need little effort in refutation. Everyone knows the walls are solid brick, each main partition is of brick, and the only wood in the interior is in the stairways and galleries. It is possible for fire to break out among exhibits, and if the building is not guarded more carefully than the other buildings are at Jackson Park fire may be started at other points, but with ordinary precautions the exhibits are as safe as they could be in any building not especially constructed for resistance to fire. By the way, there does not seem to be as much activity on the part of the museum directory as was observed at the close of the Fair. Mr. Ayer, as president of the board, has the full confidence of the people that all the promises then made will be fulfilled, but we have not heard of any extensive movement on his part to secure an architectural exhibit, which can now be collected from the exteriors of the buildings at Jackson Park, and which bid fair to be soon transformed into a junk heap by the enterprising firebug.

Echo of the Milwaukee Library Competition.

An echo of the competition for a public library and museum at Milwaukee will be found in the address printed in this number which was delivered by Architect N. S. Patton before the Illinois Chapter of the American Institute. While we do not agree with the writer in many points, there is truth and wisdom in his remarks outlining what the history of public competitions has proved, and this one emphasized. It is hard to make architects see that their best plan is to avoid competitions entirely if possible, and if drawn into them to make the best terms possible, and be satisfied, whatever may be the result. The observation of Mr. D. H. Burnham, as chairman of the committee on competitions of the Western Association of Architects, almost a decade ago, that "competitions are a necessary evil and must be recognized," was a piece of wisdom that has been growing in force each year since it was uttered. A code for the government of competitions was drawn up and indorsed, but has never been, to our knowledge, accepted without alteration. In the Milwaukee case it was with the utmost difficulty that the trustees were induced to employ an expert. Mr. Patton thinks that there should be three, which is an advance in method if it is practicable. The difficulty is not that architects cannot agree upon a code, but that public boards cannot be made to adopt their suggestions, and architects are foolish enough to go into the fight without the necessary protective armor, and after it is over they are inclined to talk, if defeated, about the corrupt methods of the administrators rather than their own indiscretion in entering a competition without the guarantee of an equitable code of practice by which their rights are secured.

EXPERT DECISIONS OF COMPETITIONS.*

BY N. S. PATTON, ARCHITECT.

THERE is no subject which more properly comes before an association of architects than that of competitions. When we are engaged each for our own clients, we are not much concerned about the manner in which other offices are run. We may derive mutual help from association with each other, but the work of each architect is built in plain sight, and we can all see what he is about without asking his leave, and the professional journals give more in the way of practical information than we are likely to imbibe at a meeting such as this. When, however, it comes to butting our heads together for the amusement of the building public, it becomes a fair question whether the illusive prospects of a prize fully repay us for our sore heads.

If we must engage in contests of strength, it is important to have some rules for the game to secure fair play; and it is most essential that the referee be competent and impartial. We usually engage in these architectural combats for the gratification of a committee who form the audience, and the prize is awarded by a vote of the spectators.

It has been the opinion of learned conveutions of our profession, that the average committee is not competent to decide contests of so technical a uature; and therefore we have made a vigorous effort to secure the decision of architectural competitions by "experts." It ought therefore to be a matter of interest to examine into the workings of an expert decision iu the case of a competition in which a number of members of this association engaged.

The city of Milwaukee proposed to erect a building to accommodate the Public Library and the Public Museum. This building was to occupy a prominent location, and cost half a million dollars. Architects were invited to present competition sketches in accordance with a programme in many ways attractive. The drawings were all to be a uniform scale, and perspectives in outline only. The programme was carefully prepared. The successful architect was guaranteed five per cent, and in addition four prizes of $500 each were offered for the designs next in merit. This invitation attracted 74 designs, and the first item of interest is to note where the designs came from. There were 14 from Milwaukee; 17 from Chicago and vicinity; 5 from Michigan and Ohio; 21 from the eastern states, ranging from Boston to Baltimore and Washington; 2 from the South; 6 from St. Louis and Kansas City; 7 from Minnesota; 1 from Colorado and 1 from Canada. There were 26 from east of Milwaukee and Chicago, and 15 from west of these places. It is interesting to note next that these designs must have cost on an average $500 apiece (many cost more than twice that sum), or a total of $37,000 for sketches, while the total amount to be paid for architectural services, including prizes, is only $27,000.

These designs after they were received were displayed for some days to the public. Many of the competing architects visited Milwaukee to see how their designs compared with their competitors. This led to friendly meetings among the competitors who examined each other's designs, and commented upon their excellencies. Each architect was naturally anxious to determine who were his most formidable rivals, and therefore scrutinized the various plans with this object in view. There was a general agreement among those who saw the plans, both architects and others, that the designs might be divided into three groups. First, a few designs in which the problem had been solved in a fairly satisfactory manner, any one of which if built would give both the library and the museum the accommodations desired, and be at the same time a creditable architectural monument adapted to its situation. In the second class were a few more designs, evidently by competent architects, but which did not solve the problem. The exterior might have handsome features, but it did not fit the location. The plans might show some fine rooms, but they were not arranged as called for in the programme, and would not answer the purpose of the library and museum. Then came the third class, much the largest, of designs which from a wild exterior or a still more untamed arrangement of plan, were so wide of the mark as to be unworthy of serious consideration.

When a number of architects work on the same problem, it is to be expected that, other things being equal, those who give the most study to the problem and have the best opportunities for getting information, will produce the best designs. Those who are in the neighborhood naturally feel the greatest interest, and are likely to give the subject the most attention; they also have the best opportunities for understanding the problem in all its bearings. For those reasons Chicago architects feared principally the competition of Milwaukee, and the Milwaukee architects feared most their Chicago competitors. When the plans were made public, it was the general opinion that there were at least two plans by Milwaukee architects that would rank among the first five. These were by H. C. Koch & Co. and Ferry & Clas. These firms had undoubtedly had the problem under consideration for a longer time than their more distant rivals. In contrast with these it appeared that, apparently without exception, every plan from a more distant point than Chicago had some serious defect arising from a careless or insufficient study of the programme, which should be sufficient to disqualify it for the highest rank.

After the public exhibition of the plans, the next move of the Library and Museum trustees was to engage the services of Prof. William R. Ware, of the School of Architecture of Columbia College, New York, as an expert to select the prize designs. As far as we knew this was acceptable to the competitors. Professor Ware spent somewhat less than four days in Milwaukee in examining the plans, and then returned to New York, from which place he sent the report. When the names of the prize-winners were announced, there was with all who had examined the plans, surprise amounting to amazement. The two Milwaukee designs were safe, but those who had been counted their strongest rivals were nowhere. Everyone awaited with great interest the publication of the expert's report to know on what principle of selection the choice could have been made. This report from a professor of architecture, laying down the correct principles of design, should be of great value to the young men of the profession, many of whom tried their luck in this contest. It is this report that I propose to consider in the hope of extracting some suggestions for the aspirants to honor in future competitions. The report begins:

> I have examined the seventy-four designs submitted iu competition for the Milwaukee Public Library and Museum, and have carefully studied those among them, about twenty-five in number, which seemed to be of promise. Of these the five numbered 17, 50, 51, 53 and 74, seem to be, on the whole, the most acceptable, though none of these offer as they stand a perfectly satisfactory solution of the problem. Any of them, however, would, if subjected to certain obvious modifications, perfectly well answer the needs of the city and provide a handsome and convenient building.
>
> The necessity of thus changing the designs, in order to adapt them to the requirements of the case, arises in the main not from lack of skill and judgment on the part of competitors, so much as from their having mistaken the meaning of some portions of the paper of instructions, as in the case of the museum, or attached undue importance to the requirements which it now proves to have been impossible strictly to follow without sacrificing other things more important, as in the case of the lecture room. This does not affect the merit of a design, as a solution of the problem presented, though it may make it unsuitable without alteration. This is especially the case in regard to the museum, which some of the competitors have supposed to be intended for pictures and statuary, and for miscellaneous works of art, when in fact it is in the main a museum of natural history.

Suggestion first: It is no detriment to a competitor if he misunderstand the programme. If an architect is called upon to plan a museum and he submits designs for an art gallery instead, he is perfectly excusable; he may not know the difference. The report continues:

> The scheme best suited to such a museum seems to be a series of large rooms, occupying one over the other, the whole of the wing assigned for this purpose, with no entrance from the side street. But as this was not especially stated in the instructions, and as it was impossible for the competitors to have known this, especially for those living at a distance, it would be unjust to reject the designs that embody a different idea, simply because it happens to be a mistaken one.

If it was impossible for the competitors to have known this, or to learn it in four weeks, how did the professor find it out in four days? It would appear from this and other statements in the expert's report, that he has never read the "instructions" to which he refers; for these describe the rooms for the museum as follows. After mentioning various special rooms it says: "The remainder of the first story should be arranged for exhibition purposes. Second Story: This story shall contain one large hall. Third Story: This story shall be the same as the second, and contain a gallery." There is no side entrance called for, although every premiated design has this undesirable feature. Thus the printed instructions call for just what the professor says "it was impossible for the competitors to have known." Notice that those "living at a distance" must be cared for tenderly. Before engaging in a competition, it would be wise to move to a distance; your mistakes will then be overlooked. The report continues:

> Moreover, it would not only be unjust to the competitors, it would be contrary to the interests of the city, which it is the first duty of the committee to protect. To deprive the city of a design, in other respects admirable, because in certain particulars, which can easily be altered, it requires alteration, would be contrary to public policy.

This is worth knowing; the first duty of a committee on a competition is not to give an unbiased decision between the competitors, but is to protect the interests of the city. Granted; but the expert was employed to select the designs that best fulfilled the demands of the instructions. Why did he not address himself to this task and leave the protection of the interests of the city to the committee?

> Now, this particular alteration can easily be made in the plans which are herewith presented, that do not already show this arrangement. This being so, the question, Which design best accommodates the museum? ceases to be an important consideration in choosing among them. All can be made to furnish just the accommodation that is most preferred.

With what a masterly stroke of logic does our expert prove that with a museum the interior arrangement is of no consequence in judging between plans. The writer knows of at least one competition for a museum in which the architects thought it necessary to spend much study on the arrangement of the interior, and even visited distant cities to learn the best museum arrangement. The plan adopted was largely on account of its superior adaptation to museum uses; but then the committee were not "experts."

> What has been said of the museum applies, though with less exactness, to the library. The trustees of the library know just what they want, but it was impossible for the competitors to know it with exactness. They had to work, for the most part, very much in the dark.

How did the professor find out that "the trustees of the library knew just what they want"? It is a rare thing for trustees to know what they want, but in this case they did know and told the competitors very plainly in the printed instructions what they wanted. Some trustees have learned that it is one thing to know what they want, and another thing to get it when an architect stands between them and this desirable object.

The professor says the architects had to work for the most part in the dark. No one had to work in the dark unless he was too lazy to turn on the light. The iustructions were unusually explicit. We are calmly informed that "some have shown great skill but have avoided just what is, in fact, the desirable thing."

*Paper read before the Illinois Chapter of the American Institute of Architects, Chicago, February 19, 1894.

In what does skill consist if not in doing the desirable thing? But the professor adds "insult to injury" by remarking, "others have by hit or by wit done almost exactly what was wanted," the insinuation being evident that it was probably not by wit. The plain meaning of the above extracts is that in the mind of the expert, the arrangement of a good plan is a matter of accident, and he proposes to award the prizes not in accordance with the results before him, but on his estimate of the skill of the designers, as shown by their avoiding what is desirable. It would seem that the man of great ability, who is too lazy to read the programme with care, should suffer if he miss the mark; while the one, whoever he may be, who by "hit or wit," or more likely by skill, experience and hard work, does "almost exactly what is wanted," should have the prize. Indeed, the professor has some twinges of conscience on this point, for he adds by way of apology:

> It is right that these again should have a distinct preference, and should not be set aside except for some paramount excellence, which other designs exhibit and they do not. This claim for consideration is stronger in the case of a good library plan than in the case of a good museum plan, the library problem being a more complicated and difficult one, and the prospect of satisfactorily altering an unsatisfactory scheme being much less promising.

Next in the report is a reference to the lecture hall, which made trouble for nearly all the designers because it was stipulated to be on the first floor where it interfered with other more important rooms. The professor's remarks on this point are eminently fair toward all the competitors. The report then turns to the question of the design:

> But the most important element in a design is its architectural character, and this element is not susceptible of such manipulation. In this respect the different designs must be judged as they stand. The architectural treatment without and within is not open to such modification as substitution. It is something individual and personal to the design and its author. The taste, skill, knowledge and judgment evinced by any one of these competitors cannot be transferred to another. In choosing among the designs submitted, this is, accordingly, a consideration of paramount importance. The object of a competition, indeed, is not only to secure a convenient and suitable building, but to secure evidence of the taste and skill of its designer. The exhibition of taste and skill, and of professional capacity and resource is, accordingly, a main consideration in choosing among the designs submitted. This cannot, of course, be transferred from one set of drawings to another. In a building like this, which is eminently a public monument, this consideration is of exceptional importance. This does not mean that there is no substantial ground of choice between these designs. It means that artistic considerations should, in such a building, have a certain precedence, since matters of practical convenience can always be secured with sufficient care and pains, while all the care and pains in the world will not change personal and professional qualities.

Here are several novel propositions which rest on no more substantial foundation than the mere statement of their author. In the first place is the assertion that, while the plan of a building can be radically modified, no such changes can be made in the design—a statement that is disproved by the experience of every architect, for it is not a common practice to prepare a plan and submit two or more designs of widely varying character for the exterior? Professor Ware is evidently of the opinion that it is a more difficult task to make a good exterior than a good plan. The falsity of this opinion is proved by this very competition, in which there were without question fewer good plans than good designs. The student of architecture learns the elements of design first; he only learns how to make a practical plan after years of experience. If the statement that "the taste, skill, knowledge and judgment evinced by any of these competitors cannot be transferred to another" holds true in the matter of the design, as the professor informs us, much less can they be transferred in the matters pertaining to good planning.

Suggestions for exterior design are much more accessible to architects than are interior arrangements. As will be illustrated later, it is often possible to draw inspiration for a façade from some European structure, but more difficult to find any plan that will fit the new conditions. The genius for good planning is as rare as that for good designing; but what is still more rare is the ability to unite a good plan and a good design so that the design shall express the plan. This element of design, that it shall be a grammatical expression of the main features of the plan, is entirely overlooked by the professor; probably because the designs selected by him are so lacking in this respect. They are masks that hide instead of expressing what is behind them.

The first plan mentioned, by Nettleton & Kahn, has end pavilions but no center pavilion, which might indicate the double nature of the building—library and museum; but an examination of the plan reveals the fact that there are no walls separating the pavilions from the central portion, the reference reading room being half in the pavilion and half out of it. Thus the divisions of the façade do not express the arrangement of the interior. The professor remarks about this plan:

> As to the library, while the arrangement of the delivery room and the book-stack could remain substantially as shown, the position of the reference room and service rooms would probably have to be reversed. It would hardly be worth while to contemplate so much alteration if it were not for the admirable character of this design, both within and without.

The "so much alteration" means nothing less than a new plan for one-half the building. The location of the reference room in relation to the book-stack was one of the most important and at the same time most difficult problems of the design. A failure in this respect is radical, and is not one of the minor points that can be overlooked. The report criticises the narrow main entrance, but overlooks the still narrower communication with the book-stacks, which is entirely inadequate.

The next two designs, by H. C. Koch & Co. and Ferry & Clas, were, by general consent, placed among the best, and it was no surprise when they were so placed by the expert. The faults of planning are not radical, but the character of the elevation of the Ferry & Clas design is a curious commentary of the professor's remarks about the architectural treatment being something individual and personal to the designer. He says: "The elevation is to my mind one of the best, if not the very best, of them all; elegant and sufficiently dignified and a great improvement upon the library at Leipsig, which it notably resembles. The central feature is much more to be commended." This small cut of the Leipsig library is sufficient to show that the Ferry & Clas design is almost a facsimile of it, the only essential modification being the addition of a dome to the center. A comparison with the Agricultural building of the World's Fair shows where design for this dome was found. This free and easy manner of obtaining designs is, according to Professor Ware, something individual and personal. Other members of the profession may well congratulate themselves that such architectural kleptomania is not a contagious disease; and, therefore, they need not fear that they will wake up some morning and discover that they have unconsciously assimilated another man's design by swallowing it whole. Undoubtedly Professor Ware will claim that such a combination of two designs with the modifications made is allowable in architectural practice, and is a proper method of producing a design. If we grant this argument, what ground is left for the claim that no other architect could have adapted the design of the Leipsig library to the plan of the Milwaukee building. The plans submitted by Ferry & Clas show much greater evidence of originality and skill than the elevations, and no doubt required the expenditure of more study. This method of making a design by borrowing it ready-made from another building has the unavoidable result that it does not fit the interior; this is shown in a striking manner by the second story plan, in which the museum is cut off from the front by two small rooms. The only rational treatment of a design in which each story of the museum is one large hall, occupying the whole of one wing of the building, is to bring this hall to the front and recognize it as a feature of the façade. Not one of the premiated designs adopts this treatment; either the museum is not brought to the front at all or it is not indicated on the façade. One would suppose that a professor of architecture would be thrown into a nervous paroxysm by such a plan as that of the second story of the Ferry & Clas design, in which the museum stops at one mullion of a triple window; but he passes it without a comment. The next design by Andrews, Jacques & Rantoul, is described as exhibiting almost more than any other the qualities of an elegant and scholarly arrangement that should characterize a building of this class. He says: "The reference room is ingeniously placed, one-half story above the main floor and the newspaper room one-half story below." This is one of the instances referred to in the report, in which great skill has been shown in doing what was not wanted; but the professor immediately apologizes by saying, "but this is not essential to the design and need not be seriously considered." Thus it was meant as a joke that the reference room was placed one-half story higher than the main floor, when the programme explicitly states that the convenience of bringing books from the stack to this reference room is an important consideration. When the attendants run up and down the stairs to the reference room, they will be reminded perpetually of this remarkable witticism of the architects. The space marked "delivery room" is, in fact, a public corridor; being the only means of access from the interior to the librarian's office, cataloguing room, general reference room and newspaper reading room. The book-stack is so arranged that some of the cases are without direct light, and there is only a single very narrow entrance; but, according to Professor Ware, the interior is of little consequence, and we turn our attention to the exterior of this design. To our great surprise we find the professor remarks that "the external aspect does not quite bear out the promise of the interior; but it is simple and dignified, and if treated with the elegance of detail that the handling of the problem seems to promise, will be handsome and satisfactory." That is to say, if money is lavished on the detail, our attention may be distracted from the ungainly aspect of the building as a whole. If this design, with its flat-topped ell placed against the end of the main building, is suitable and satisfactory, then all the other designs which show a symmetrical façade extending from street to street must be mistakes.

As the professor remarks, the interior of the reference room is not to be taken seriously, so the exterior must be meant as a joke. The architects in their own description of the plans state that this wing is given a separate treatment for the sake of "symmetry." The last of the premiated designs is that of Boring & Tilton. The professor has found very little to say in favor of this plan; and although he makes some criticisms, he has failed to notice that the book room is too wide to be lighted in the center.

This paper is not intended as a criticism of the premiated designs, but is a criticism of the principles laid down by Professor Ware in making up his decision. It is impossible to give a just criticism of the design when only one floor plan has been published; but this would not have troubled our expert, for only once does he even refer to the existence of more than one floor in the library portion; and then makes no comment upon it. The report is very superficial; in fact the professor might better have announced the prize designs without any report for he makes no comparison between them and the others. Perhaps he had in mind the anecdote of the old judge who advised the young one never to give any reason for his decision; otherwise he would certainly get himself into trouble. A proper report would at least have taken account of the twenty-five designs that he states were worthy of serious consideration, and have instituted comparisons between them to show in what particulars those selected were

superior. One is forced to the conclusion that this was not done because the examination of the plans was so superficial that the expert was unable to make a comparison. The report gives throughout evidence of hasty and incomplete examination. There were several intricate and difficult problems to be solved, especially in connection with the library. The arrangement of the stack room to give maximum floor area with the best lighting required much study on the part of the designer. No reference is made to the stack room in the criticism of any design except that of Ferry & Clas, where it stated that the form of the book-stack "is especially ingenious"; but we are not told in what this ingenuity consists or whether there is any benefit arising from such ingenuity. No reference is made to the lighting, or to the provision for heating and ventilation, and finally the limit of cost is ignored altogether in the awarding of prizes. The expert forgot about protecting the interests of the city. The report says "the final choice of the committee must probably be determined in large part by consideration of expense." It is a valuable point to remember in future competitions in which an expert is to be employed, that although the question of expense may be considered in choosing between the prize designs, it will not count in awarding the prizes. Under these conditions most architects will work to secure a prize and then take their chance with the committee. In this competition, many architects, recognizing the fact that the limit of cost was low for a building of such a size, conscientiously made their designs simple in character, avoiding such features as domes.

This case has brought expert decisions in architectural competitions into as ill repute as expert medical testimony in insanity cases. The courts are wiser than to decide on the evidence of any one so-called expert. The first lesson we can learn from this case is that we should not risk the decision of an important competition to the whim of any one man. It is difficult to draw further lessons unless we know whether the decision of this competition is exceptional in its character, or whether it is the best we may expect from an "expert."

In the first case we can only agree with the architect who remarked that it appeared as if the professor had done a cheap job in Milwaukee. If the second supposition be correct, then we may well doubt the qualification of a professor of architecture to decide a competition more serious than that between students.

EIGHTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF BUILDERS.

THE eighth annual convention of the National Association of Builders of the United States of America was held in Boston, Massachusetts, on February 13, 14, 15 and 16. The convention was held in Cotillion Hall in the building of the Massachusetts Charitable Mechanics Association, and was attended by ninety-five delegates, representing twenty-six different exchanges and cities. The following is the roll of delegates:

Baltimore, Md.—E. L. Bartlett, John Trainor, A. J. Denson, E. D. Miller.

Boston, Mass.—James I. Wingate, Parker F. Soule, Isaac N. Tucker, William H. Mitchell, Cyrus T. Clark, Samuel Farquhar, John F. Burkell.

Buffalo, N. Y.—H. C. Harrower, George W. Carter, John A. Wolsley, John W. Henrick.

Chicago, Ill.—John Rawle, Charles W. Gindele, J. G. McCarthy, George Tapper, William H. Mortimer, R. S. Haldeman, William Grace, B. W. May, C. W. Daneier, E. S. Moss, Samuel I. Pope, Louis Berg, William Henny.

Cincinnati, Ohio.—L. B. Hancock, Henry E. Hallzinger, J. Milton Blair, G. F. Neiber.

Cleveland, Ohio.—Arthur McAllister, R. H. Jenks, George E. Heidenreich, G. G. Greiese.

Detroit, Mich.—Joseph Myles, Martin Scholl, Jr., Richard Helson.

Indianapolis, Ind.—William P. Jungclaus, Thomas J. Morse, Charles Wehking.

Lowell, Mass.—D. Moody Prescott, Charles P. Conant, Patrick Conlon.

Lynn, Mass.—Andrew J. Mace, P. S. Curry.

Milwaukee, Wis.—Henry Ferge, Garrett Dunck, H. J. Sullivan, R. J. Coogan.

Minneapolis, Minn.—L. S. Gillette, C. W. Brown.

New York, N. Y.—Stephen M. Wright, Isaac A. Hopper, George Moore Smith, Andrew J. Campbell, James Thompson, John J. Donovan, John L. Hamilton.

Omaha, Neb.—J. A. Vierling, Richard Smith.

Philadelphia, Pa.—Stacey Reeves, Franklin M. Harris, George Watson, John S. Stevens, William Harkness, James Hastings, F. A. Ballinger.

Portland, Me.—William H. Scott, J. H. O'Neil, Charles E. Snow.

Providence, R. I.—William W. Batchelder, John T. Maguire, M. Golrick.

Rochester, N. Y.—H. H. Edgerton, J. J. L. Frederich, John Luther.

St. Louis, Mo.—Charles B. McCormack, Thomas J. Ward, William J. Baker, Anthony Ittner, Thomas J. Kelly.

St. Paul, Minn.—John W. Makinson, William Rhodes.

Saginaw, Mich.—J. H. Quallman, M. Winkler.

Scranton, Pa.—No delegates.

Syracuse, N. Y.—Charles Merrick, Luther S. Merrick.

Wilmington, Del.—A. S. Reed, George H. McCall.

Worcester, Mass.—O. S. Kendall, O. W. Norcross, George H. Cutting.

Waco, Texas.—J. D. Browning.

The exchanges that have either severed connection with the national association, failed to send delegates, or have abandoned their exchanges are as follows: Charleston, S. C.; Brooklyn, N. Y.; Denver, Colo.; Grand Rapids, Mich.; Kansas City, Mo.; Louisville, Ky.; Newark, N. J.; New Haven, Conn.; San Diego, Cal.; San Francisco, Cal.; Sioux City, Iowa; Utica, N. Y.; Washington, D. C.

The convention was called to order by President Ira G. Hersey, of Boston. Secretary William H. Sayward was assisted by Messrs. Garnsey and Harkness. Secretary Sayward in the absence of Mr. E. Noyes Whitcomb, president of the Boston Exchange, made the address of welcome. He was followed by Mayor Mathews. President Hersey then addressed the convention as follows:

PRESIDENT'S ADDRESS.

Gentlemen of the Eighth Annual Convention:

The eighth convention of the National Association of Builders is one of peculiar significance, and may be said to mark the close of the experimental period of its existence. Its work from this out must consist largely in perfecting and adapting to general use principles already outlined in its former conventions.

These principles have stood the test of seven years' experience, and that they were founded on equity is amply proven in the improved conditions which surround us. Our work has been, and rightfully should be, an effort to create effectual recognition, by builders, of the immense value of maintainiug all their business relations upon a just and uniform basis, instead of following in the old ruts of injustice and bad practice simply because of the sanction of long-established customs.

We lay down no law, and only ask that the builders of the country adopt for their own betterment the recommendations which are the result of the combined wisdom of all, as represented by the delegates to our yearly meetings.

We meet at the close of the most disastrous business year since our organization. The builders of the country, in common with those in all other lines of business, have felt the general depression, and while we may be seemingly hard hit at some points, I think it can be truthfully said that we have withstood the shock as well as those representing any interest of like magnitude. That we have here today so large and representative a body argues well for the strength and permanency of our association.

Your officers were confronted at the outset by the low stage of our treasury and the probability of a deficit at the end of the year. We were thus compelled, though with great reluctance, to dispense with the midyear meeting. Good work has been accomplished at these meetings, and it is to be hoped that we will soon find ourselves in condition to continue them.

We also felt obliged to reduce the appropriation for printing (by $500) in the face of the knowledge that a much larger sum could be spent to advantage in this direction. With these omissions, and the practice of rigid economy in other directions, we have been able to keep within our means, as you will be informed later by the report of our treasurer.

It was with a deep sense of sorrow that we learned in July of the death of Col. Richard T. Auchmuty, the only honorary member of this association. His lifework, in connection with the trade schools in New York city, is familiar to all of us. No eulogy of mine can hope to express the love and gratitude felt for him by the building fraternity, which the magitude of the work and the gentle greatness of the man so justly earned for him. He was a man who, though not strong in body, dedicated his life to the interests of the American boy. Let us be thankful that he was spared to see help come to the cause which he had so long upheld singlehanded, and to know that the spark cherished by him had kindled like impulses in another, thus placing his school upon a permanent basis—a fit monument for a noble man.

In September we were called upon to pay the last tribute of respect to our honored vice-president, Hugh Sisson, of Baltimore. Although by reason of the infirmities of age and personal affliction he was unable to be present at our conventions, he always entertained a deep interest in our work, constantly lending his aid and encouragement to all the efforts of the national as well as the local organization. His was a warm heart, ready and anxious to help those less fortunate than himself. No young mechanic, struggling to get a start in the world, was ever discouraged by a lack of confidence or unwillingness to give him an opportunity on the part of Hugh Sisson.

We also mourn the loss of two of our directors, N. B. Hussey, of Omaha, and James Boland, of Buffalo, earnest, conscientious workers in any organization of which they were members, giving much of their thought and best energies to the advancement of the building interests.

At the proper time you will be called upon to perform the sad duty of passing suitable resolutions to their memory.

It is appropriate at this time to briefly review our course since we first met here in conference. At that time the builders' exchanges of the country, although representing perhaps the largest interest in it, were almost unknown to each other, and so lacking in organization even among themselves that it was well nigh impossible to get concerted action on any question. They were simply organizations, kept together for the convenience of having a general rendezvous, or called hurriedly to act in some special emergency without time for individual thought, general consultation, or that careful weighing of all conditions so needful if they were to arrive at wise decisions. Such was our condition at the birth of the National Association. From these small, almost unknown local bodies, we have been awakened, organized and strengthened, until today we have strong, effective exchanges in all of the larger cities; exchanges which have become acknowledged factors in their several localities; whose judgment and assistance in creating plans for the public advancement is more and more sought after as their willingness to cope with these questions is becoming apparent.

We have had during the year a most striking illustration of the benefits of organized effort—the World's Fair at Chicago. There surrounding so much that was grand and beautiful rose "the White City," itself the grandest triumph of modern art, whose beauties will be fresh in our minds long after the memory of the detail has faded away. How different would have been the result had each individual architect selected his own style without conferring with his fellows! This example should go a long way toward proving to those who think they can do as well alone that no individual, however talented, can hope to realize the same results as thorough organization makes possible.

Perhaps no better way of judging of the standing of organizations can be found than by comparing their homes and the facilities which they have acquired for the transaction of their business. It is a sure index of the importance attached to the body by its individual members.

In this particular we have made material progress, until today we find five exchanges occupying their own buildings—buildings which were especially designed for their accommodation, and equipped with every modern appliance which can be suggested for their needs and comfort.

There are besides these several other building enterprises well under way, which, when completed, will give the builders in seven of our cities homes of their own to the aggregate value of over three millions of dollars. These are sure signs of the increasing recognition, by the fraternity, of the plane upon which it should stand.

In no case have we greater cause for congratulation than in the indorsement and constantly increasing use of the Uniform Contract. Its benefits and advantages to both contractor and owner are so manifest that I feel it will not be necessary to adopt any aggressive measures to secure its universal use.

The two great drawbacks to the advancement of the mechanical and building trades are the decadence of the apprenticeship system and the unrestricted immigration of foreign labor. In regard to the first, we have, without doubt, in trade schools the correct solution of the problem. The public school system

in adopting manual training has gone as far as is advisable at present. We cannot look for help in this direction. All building exchanges should sanction and assist, in every way possible, the establishment of trade schools. To this end I would recommend that our standing committee be added to, by the appointment of a committee of five, who will be given this subject for their special work. Upon the settlement of the second problem, to my mind, rests largely the success or failure of the first. It is an indisputable fact that the flooding of our mechanical trades with the scum of other countries has a very demoralizing and degrading effect on the trades themselves. So much so, in fact, that tradesmen (who in many cases were themselves immigrants), show a reluctance to have their sons learn trades and thus be thrown in contact with these undesirable elements; elements which show a constantly increasing unwillingness to adopt American ideas or assimilate with the American people. Until these can be regulated, restricted or prohibited, and the American workman protected against this free trade in foreign labor, it will be impossible to enlist the American boy in mechanical callings. I submit this subject to your careful consideration, feeling that you should take a decided stand in the matter.

The method of arbitration recommended by this body is in more or less successful operation in several of our cities. The great obstacle to its universal adoption is the distrust that has been engendered by long lists of arbitrary acts. These are by no means confined to either side, but have been too commonly the weapons used as each in turn has felt they had the power to enforce their claims. In this respect there has undoubtedly been a steady growth of favorable opinion, until there is no fair-minded man who is not willing to accept the principle of arbitration as the fairest and wisest way of settling all misunderstandings. The wisdom of having these boards appointed in advance, before the heat of dispute has warped our judgment, is also, I think, unquestioned. But the benefit of having them in constant or frequent session is *not* so apparent, and has, in the absence of questions of importance to discuss, a tendency to magnify and distort minor issues until they become a disturbing influence and tend to defeat the very purpose for which the board was formed.

The recommendation for the formation of trade societies in the different cities should, it seems to me, have carried with it a more definite plan for their organization. They should owe allegiance to and be a part of the local exchanges, to the end that we work in unison, and not be humiliated by the spectacle of seeing the various trades, through their separate organizations, working at cross purposes, and the chaos which results from the adoption of different rules and regulations. I recommend that a special committee be appointed to formulate a plan which will insure the harmony of the whole.

The question of profit-sharing, which has been mentioned at some of our former conventions, presents so many obstacles that I doubt if it can ever be generally adopted under our present competitive system. It must depend for its successful accomplishment upon the acceptance of more socialistic ideas than have yet received the indorsement of public opinion.

Upon the other matters that have from time to time been considered by us, there is to be noted a steady, healthy tendency toward the adopting of higher aims and methods.

In closing, let me repeat what has been truthfully said many times before—that however thoroughly we may discuss these subjects in our conventions, and however wise our recommendations, they fall flat and will accomplish nothing if not supplemented by earnest, thoughtful and persistent effort in the filial bodies throughout the year.

The president appointed as Committee on Credentials, J. Milton Blair, of Cincinnati; John S. Stevens, of Philadelphia; John Rawle, of Chicago; A. McAllister, of Cleveland, and Charles B. McCormack, of St. Louis.

The president appointed as a committee to nominate officers and appoint a time and place for the next convention, Parker F. Soule, of Boston; E. D. Miller, of Baltimore; H. C. Harrower, of Buffalo; Joseph Myles, of Detroit, and Henry Ferge, of Milwaukee.

After the noon adjournment Secretary W. H. Sayward read his annual report, which was the most extensive both in volume of matter and in information presented of any in the history of the association. Space will not allow its publication in full, an extensive summary of rates of wages, etc., in different large cities and some minor details being omitted. It is as follows:

SECRETARY'S REPORT.

The eighth convention, celebrated as it is in the city where the idea of a National Association originated, fittingly suggests a review somewhat more comprehensive than that usually contained in the report of the secretary for the year just closing, and it is my purpose to make this, my seventh annual report, somewhat less exhaustive than usual in the description of what has been done in my department since the last convention, and while endeavoring to assign causes for existing conditions, during the year, to amplify the report more particularly along the lines of a general survey of the work undertaken and the results achieved since the organization started on its career eight years ago, and to discuss the needs and method of administration for the immediate future.

That part of my report which treats of conditions and occurrences of the past twelve months begins properly with

MEMBERSHIP.

At the last convention I reported thirty-two exchanges in affiliation. To this number two only have been added, Scranton, Pennsylvania, and Waco, Texas, while during the year six exchanges have failed to pay their per capita tax, and are, therefore, under the requirements of the by-laws, dropped from membership. The exchanges referred to are those of Butte City, Montana; Chattanooga, Tennessee; Denver, Colorado; Louisville, Kentucky; Peoria, Illinois, and San Antonio, Texas. The Louisville exchange was the only one of the six just named, besides Denver, which declared intention of withdrawal. Its letter conveying this intelligence gave no reasons whatever, and as correspondence from my office has failed to secure any statement as to cause for disaffection, we are left in doubt whether the withdrawal of this exchange is to be attributed to the fact that the National at its last convention did not see fit to adopt some rather radical measures proposed by the Louisville delegates, or whether its falling off be for other causes. The Denver exchange accompanied its notice of withdrawal with a reason based on general business depression.

The San Francisco exchange, after being in membership three years and having paid its dues for the current year, announces its intention of withdrawal, giving as its reasons, which I am sure will seem quite weighty although we may receive them with regret, that it is located at a great distance, which renders it very difficult for delegates to attend conventions, and also that the conditions under which the building business is carried on along the Pacific coast are very different from conditions in the East, which makes it impractical for that exchange to act in concert with us, and its members therefore receive no benefit from affiliation. I think I express the feelings of all when I say that it is with great regret that we part with the San Francisco exchange. Although but once represented in our conventions, it has always promptly paid its dues, and has manifested the greatest confidence in the good work we are doing, and even in withdrawing expresses its firm belief in the value of our organization for those bodies which are within reasonable range of each other.

This last withdrawal leaves us with but twenty-seven exchanges in affiliation. It is important to note that, with the exception of the San Francisco exchange and the Louisville exchange, the defections, as far as we can discover, are owing to the greatly weakened state of the exchanges in finances and general condition caused by the very depressed state which prevails in all branches of business throughout the country. While this disastrous state of things has affected builders very perceptibly everywhere, it is still encouraging to note that the balance of our affiliation seems to be sound and fairly prosperous under existing circumstances. It is, on the whole, rather remarkable that, in such a period of distrust and disaster, so many of our filial bodies have been able to preserve their organizations and maintain their allegiance to the central body.

While referring to the withdrawal of exchanges from the National Association and incidentally recognizing that of the many local organizations of builders which have been formed under stimulus furnished by the National, but two have during the past year become supporters of our work, it is significant to note that exchanges which have withdrawn as well as exchanges which have never contributed to our support are constant seekers for information through the channels we have opened, and are participating in the benefits which have been gained through our associated effort, and which are made obtainable and effective through the continued existence of a central receiving and distributing body.

One example of this phase of our relations to all builders, whether they are connected with us or not and the benefit which may often directly accrue, although as often lost sight of when summing up the good the National Association accomplishes, will be sufficient to demonstrate that quiet, unobtrusive, everyday benefit follows from our labors although it be not constantly proclaimed from the housetops. The publicity given by the National Association to the McNeil case, wherein a contractor succeeded in maintaining in the courts a claim for damages because he was not awarded a contract, he being the lowest invited bidder, has resulted in a steady demand for the particulars of the case which we have broadly advertised as being ready to furnish. Builders from all parts of the country, being placed in similar positions, have been stimulated to enforce their claims and secure their rights on the basis of the information secured through us, and in regard to which they would have been ignorant had it not been for our instrumentality in bringing the facts to the notice of the building fraternity generally. The fact that members of exchanges that have dropped from affiliation, as well as members of bodies which have never been of us, have quite as frequently asked for and received this valuable information as our own members may well lead us to conclude that in their category of advantages to be gained through the National Association such commonplace but plainly valuable things are to be banished to the realm of "benefits forgot."

The very last instance where the National Association fulfilled its mission in this one respect of giving the full information in its possession in regard to the McNeil case was in response to an appeal from a member of the San Francisco exchange which has now announced its decision to withdraw from affiliation, and to that extent cripple and limit our power for good, because it is "located too far away from the rest of us to be able to realize any benefit from acting with us." Comment is hardly necessary, yet I am constrained to remark that the winning of this suit which the San Francisco brother was encouraged to bring on the strength of what he had seen of the McNeil case in our reports and publications would more than pay the dues of the San Francisco exchange to the National Association for twenty years, and yet that body withdraws because we are too far away to be of any service!

This is a remarkably good illustration of the failure of individuals to realize the indirect value springing from associated effort and which could not be gained to anything like the extent through individual effort. Individuals *as* individuals are exceedingly listless in their efforts for, or interests in, other individuals, and their scope of effective work is likewise narrow and restricted. It is only through that entity which we call organization, or, as I prefer to designate it, *associated effort*, that it becomes possible to make the experience of the individual largely available and so lift and benefit great numbers. The man, therefore, who is not willing to help his class, by and through such means, even at a little cost of time and money to himself, is narrowly blind to his own interests as well as selfishly unmindful of the good of others.

This one instance referred to is but one of many which might be cited in connection with the information disseminated, actual service rendered, and value secured by and through the McNeil case, as advertised and cited by the National Association, and if this be true of this one incident or act in our career of usefulness, then it can readily be comprehended that in our whole field of effort similar benefits have resulted a multitude of times, yet no one has kept or can keep the score.

This much I have thought wise to say under the general head of membership, for it is the failure to comprehend the true relation, import and value of our acts and services as a national or central body which militates against our usefulness when it reaches to the extent of lopping off one member after another until nothing remains.

Furthermore, I desire to call attention to the possibility that we may not have yet discovered the best and surest way to make it evident to all organized bodies of builders that if they wish to participate in benefits they must contribute proportionately in time and money and experience to the common fund from which we all draw again in some way or other, sooner or later, though we may often fail to note the time or way.

STATISTICS.

The record of organizations which are by nature more or less closely identified with the building interests shows a net increase of fifteen (15) in the United States and three (3) in Canada and other foreign English-speaking countries. The following statement shows the condition of the records at the close of the fiscal year, and includes many organizations which have not replied to our request for information as to the continuity of their existence during 1893. It should not be understood that this list covers all the organizations connected with building in the country, for there are doubtless many of which no knowledge has yet been obtained.

In every case represented by the increase of eleven in builders' associations, preliminary steps in organization have been taken after correspondence with the National Secretary, and the organizations have been established upon the general lines advocated by the National Association.

The schedule is as follows:

	National, State, Sectional.	Local.	Total.	Total in 1893.	De-crease.	In-crease.
Builders' Associations.	1	138	139	128	.....	11
Masons "	1	32	33	31	.....	2
Carpenters' "	.....	28	28	27	.....	1
Plumbers' "	7	90	97	105	8	.....
Painters' "	14	51	65	57	.....	8
Plasterers' "	1	6	7	8	1	.....
Roofers' "	3	10	13	16	3	.....
Steam and Hot-Water Fitters' Ass'ns	8	20	28	26	.....	2
Stone Contractors' Associations	4	12	16	17	1	.....
Quarrymens' Ass'ns..	2	2	4	6	2	.....
Lumber Man'f'r's and Dealers' Ass'ns.....	43	47	90	94	4	.....
Brick Makers' Ass'ns.	5	11	16	14	.....	2
Iron Makers' "	1	7	8	6	.....	2
Marble and Granite Dealers' Ass'ns.....	9	3	12	7	.....	5
Architects' Ass'ns.....	20	42	62	60	.....	2
Engineers' "	27	24	51	45	.....	6
Electrical "	4	7	11	11	.....	.....
Miscellaneous "	17	32	49	56	7	.....
Trade Schools....	.....	4	4	3	.....	1
Building Exhibits.....	.....	3	3	4	1	.....
Total	167	569	736	721	27	42
Gross Total in 1893.	.....	.....	721	.....	.....	27
Net Increase	.....	.....	15	.....	.....	15

SUMMARY.

	Total.	Total in 1893.	Increase.
National, State, and Sectional Ass'us..	167	166	1
Local Associatious	569	555	14
Total	736	721	.....
Less Total iu 1893.....	721	.....	.....
Nct Iucrease	15	.....	15

Foreign Associations listed, 85; an increase of 2.
Canadian Associations listed, 47; an increase of 1.
Following out the instructions of the Committee on Statistics, reports of wages paid, hours worked, and the method of settlement of strikes or lockouts that may have occurred in all cities represented in the National Association have been secured; they will, however, be printed in the official report.*

CONDITION OF FILIAL BODIES.

The reports from filial bodies which are this year presented in priut will give in detail, if they follow the lines indicated in my requests for their preparation, all that has encouraged or discouraged the membership, or which has beeu promising or unpromising in its experience during the past year, together with suggestions for more perfect administration of exchange affairs, which all may profit by. It may be well, however, for a few words to be said in a general way from the standpoint of an observer, who is keen to notice any hopeful indications and yet not blind to failures and mistakes.

My observation compels me to state that there appears to have been, among the affiliated bodies during the past year, a greater proneness than usual to let matters take their own course and to make no effort to correct abuses or live up to the higher ideals and precepts formulated by the National body. Although I cauuot fairly declare that any of the exchanges have drifted back into a state as bad, or as meaningless, as perhaps they were in before the National Associatiou stimulated them to better things, by the comparison it made possible and the new ideas it suggested, I do state, and with emphasis, that there has apparently been less done than ever in the direction of applying and putting in practice the doctrines which we have formulated with so much care on the basis of the concurrent testimony and experieuce of those whom our National Association has brought together in council. The wisest of recommendations are practically useless unless those for whose benefit they are prepared take pains to put them into operation, aud thus test their efficacy, aud no oue has a right to declare the National Association is "no good," if its precepts, which are the esseuce of the best judgment of many minds from many quarters, are ignored by the very organizations they were prepared to advantage, which organizations are the only ageucies through aud by which these precepts can be operated and their value demonstrated.

The National Association lives and acts only for the good of its constituent bodies; it has no life of its own to cultivate as a separate existence. It is but the piece of machinery needful to keep up the tone and poise of the many parts that center on it to get a common impulse and a uniform movement. The mistake is often made in thinkiug of such central bodies, of coucluding that its existence is of some consequeuce to itself, and considering that whatever is done by its constituent or filial bodies for its support is a contribution to its personal and peculiar benefit aud advantage. Nothing was ever farther from the truth, for such bodies as our National Association exist but to produce a better state of thiugs for their various parts aud have no axes of their own to grind, uo purpose but the betterment of the individual members of their various families. Yet it is only as the whole is fed and nourished that the individuals can be benefited, for unless the reservoir in which are collected, from many sources, the thousand rills of experience, be furnished with the means to filter and distill the knowledge that flows to it, and provided with ways aud methods and power of distribution, then no good can come to the individuals who have with so much labor constructed the dams and created the storage chambers. I can think of uo better simile of the National Association than to speak of it as a great settliug basin in which many streams pour their waters, there to be preserved, treated, purified, so that the flood may be returned in a state more fit aud safe for use for the very individuals who have turned the waters to a certain spot for the purpose of refining it and gettiug the best out of it. In all the processes which lead up to this final good the basiu itself receives no benefit, expects no benefit; it was not built for that purpose; it was only prepared that it might help and protect and strengthen those who contribute to its wise design and permanent establishment. But what would we say of a people who, after having created a reservoir and filled it with water, and opeued out from it conduits that it approved of as safe and healthful should then persistently refuse to profit by the work done, and continue on in the old ways, driuking and using the contaminated waters, letting the pure streams run to waste unnoticed and uncared for? yet that to me seems to be too much the record among the constituent bodies of this National Association. The need for cousulting together with the end in view of devising safe and proper methods which all might follow to secure relief from harassing and injurious conditions was at the outset declared, and is still fully conceded, but it is quite as needful, uay, it is *imperative*, that the various parts should carry out their share of the programme, else the whole is a labor lost. For any constituent body to exclaim, as is too apt to be the case, that the National Association is no good, that it has not secured the reforms which it declared for, when the real default is in the constituent body itself, because it never applies the remedies or carries out the regimen recommended, is nufair, unreasonable and untrue. It is as absurd as to summon a physician to prescribe for a patient, and then after neglectiug to carry out the directions he gives declare the doctor to be no good because the patient either fails to improve or grows steadily worse.

The National Association might again be likened to a grand consultation of physicians who diagnose the case laid before them, deliberate upon the best method of treatment, and then leave the patient in the charge of nurses to carry out the treatment. If the nurses pay no attention to their instructions, give none of the medicine, omit the applications, make no effort to do what they have been recommended to do, but perhaps do just the opposite, aud the patient does not recover—who is to blame, the doctors or the uurses?

I do not wish to appear as judging too harshly, or as condemning too freely the inaction which I see prevailing among the constituent bodies, but while I have infinite patience and know that progress can only be made by slow stages and am willing to accept that necessary condition, I must resist the tendency (which is made manifest so often) to declaim against the valne of the National Association's work and do my best to place the blame where it properly belongs. While some portion of this laxity in the direction of putting into practical operatiou the recommendations of the National Association may be traceable to the fact that business has been terribly depressed during a large part of the year, I am still of the opinion that but little weight should be given to that condition as an excnse or a reason, for if business has been slack then there should have been all the more leisure for development of the ideas aud methods suggested and advised by the central body.

One feature of the condition of many of the filial bodies is the low state of their finances, which has led in some cases almost to the abandoument of the associations themselves. This is invariably reported to me as the result of the "hard times," and I suppose it is perhaps directly and immediately traceable thereto, but it seems to me if we go a little deeper we will find that the true cause of depleted treasuries of local bodies lies in the neglect of that policy which has been so persistently urged by me ever siuce I have been placed in a position where I have been expected to give advice as to the best methods of administration of local bodies. The policy to which I refer is that of having the yearly dues reasonably high instead of unreasonably low. Those exchanges which so administer their affairs, so furnish and equip their apartments, so arrange for the convenience, comfort, and benefit of their members that they can properly assess a sum for yearly dues that shall have some significance and dignity, will never find their finances in such a condition that they will have to seriously consider the abandonment of their association because a year's bad business may to some extent and temporarily reduce the number of their members. It is the plain duty of exchanges to so order their affairs in the matter of yearly dues that their treasuries shall always be in a condition to successfully resist the fluctuations which are sure to come every few years, for there is no time when business men need so much to be in close touch with each other as in times of business depression, no time when they need so much the cheer and strengthening of associated effort as when "times" are hard and their sharp pinch threatens to dull the mind to the finer conceptions of honorable practice and truer methods in the conduct of business, which we are striving to attain to, and which we cannot afford to have put at hazard by temporary disasters or depression in business. In hard times the exchanges should be the rallying ground of those who are in its membership; here, if anywhere, they may expect to get strength for the daily need, here they should gather for mutual help, and, if some fall by the way, as may be expected, then the ranks should close up until shoulder to shoulder again the line is unbroken.

It may be too hopefnl a view, but I look forward to the day when exchanges shall be so helpful in their administration that it shall be a recognized principle to hold each other up in times of depression, so that there shall be no gaps to close when hard times press a little more closely on one than another. Mutual cousideration and practical help to preserve the individual from failure will maintain an integrity of the association itself which will tend to vastly increase its value to the individual and its importance to the community. I believe that in this thought lies the germ of a possibility worthy of future development. I repeat, therefore, that it is a duty for all exchanges to maintain a high grade of administration for which they may make proportionate charges, to the end that when the times are hard for the individual the association shall be beyoud distress, and will thus furuish sure and safe harborage for its members.

I uote still further in the condition of the filial bodies the continued prevaleuce of gathering into the membership everybody and everything which sees fit to attempt to conduct the building business or any branch of it. The newly formed exchanges invariably open their correspondence with the statement that they iutend to have everyoue in the town who is couuected with building in the association, and this idea has to be at once combated, ofteu times to the great astonishment of those who are starting off so enthusiastically to establish an organization which shall be strong enough to correct all the ills that the building business is heir to. Local bodies have still a great deal to learn in this direction, and it will be necessary, I conceive, for a long time to come, to "hammer away" at the truism "it is quality and not quantity which makes for the good, the strength and permanency of all associations." I think if there is one principle more necessary than any other to the wellbeing, the value, the permanency, the effectiveuess of builders' exchanges, it is this of selection in membership. So much has been said in the past upou this point that it seems tiresome to repeat it, but I am bound to place before you with perhaps considerable unwelcome reiteration those things which still prevail and threaten the best life of your local bodies, and I consider this principle of selectiou in membership the foundation stone which determines the strength of the whole structure. "As it is impossible to build a building from the top down, so it is impossible to build a social or economic structure from the top down."

Yon cannot get good results out of your exchanges unless you nse the best materials available iu the construction and unflinchingly throw aside that which is unworthy and undesirable, for you cannot hope to be able to establish correct methods, honorable practices, and true and high ideals unless you have members who are equal to understanding the ideas in the first place, and then capable of living somewhere within gunshot of them.

Among the minor conditions which I notice as existing, almost without exception, is the failure of members to act when they know that a breach of rules or a violation of some written or unwritten law of practice has taken place. The exchange cannot become aware of infringement of rnles or cases of dishouorable action unless it be brought to its attention. Its officers are not everywhere present, are not Argus-eyed, so that nothing escapes them. Officials will be ready euough to carry out the principles which goveru the body if they are only furnished with the proper facts from which to proceed; and the ouly ones who can furnish the facts are the members who are cogniznnt of them. The offenders certainly are not likely to present charges against themselves, and if their fellow-members who are aware of defections say nothing about them, then they themselves become guilty as accessory to the fact, and to that extent injure the association of which they are a part. But it is almost invariably the case that those members who declaim the loudest against the efficiency of the associations are the very meu who are possessed of facts and refrain from bringing them to the attention of the officials of the association so that action may be taken. One might as well build a fine steam-engine and, refusing to furnish water or fuel, grumble because it does not move.

It is the plain duty, too, of members of an exchange to note sins of omission as well as sins of commissiou, and bring them unreservedly before the authorized representatives of the body, in order that discipline may be preserved and the association be thereby strengthened. Iu short, every member must contribute out of his knowledge and his power in every direction to sustain the good name of the association, else the best hope of the body is lost, for as the members are so will the whole be.

I have perhaps dwelt long enough upou the condition of the filial bodies, long enough at all events to demonstrate that they have plenty of work on hand to put in practice the many recommeudatious of the National body.

THE UNIFORM CONTRACT.

This form may safely be considered as the standard form of the country. Through our efforts it is widely known and its use is growing year by year. Many who frowned upon it at first have adopted it, finding that the priuciples upon which it is framed are true and safe, even though some of its provisions may not exactly please.

The attack made upon it by the Boston Society of Architects, to which I made exteuded reference in my report last year, failed to create auy diversion from the form, and indeed there has been during the year a very encouraging increase in the use of the document by Boston architects, showing that the attack upon it may have opened the eyes of some to its virtues. That the form is perfect is not claimed; in fact, the committee itself admits that there are certain weaknesses which have not yet been remedied; but on the whole it is such a great advance over preëxisting forms, and its increasing use is such a complete recognition of the claim we have always made, that uniformity in huildiug contracts would be a great protection to the interests of owner as well as builder, that we may well be gratified with the position it has already gained and may safely wait while the committee in charge patiently, carefully and considerately proceeds to remedy such defects as remain.

It has been thonght wise at this convention to receive, in open discussion, suggestions looking toward the improvement of the form. In the earlier conventions it was not thought wise to proceed in this manner, for the reason that the very principles of its establishmeut might be jeopardized by vigorous

*As a summary of the exhaustive reports from the several cities in which were tabulated wages, hours of work, and many other particulars regarding the different cities, which space will not allow to be printed here, an abstract will give the information in brief:

Chicago, Ill.; Milwaukee, Wis.; Omaha. Neb., and St. Louis, Mo., the building trades work eight hours.

Cleveland, Ohio; Detroit, Mich.; Lynn, Mass.; Portland, Maine, and Providence, R. I., nine honrs.

Baltimore, Md.; Boston, Mass.; Cincinnati, Ohio, and New York city, eight and nine honrs.

Buffalo, N. Y.; Lowell, Mass.: Rochester, N. Y.; Saginaw, Mich.; Wilmington, Del., and Worcester, Mass., nine and ten hours.

Minneapolis, Minn., eight and ten honrs.

Philadelphia, Pa., and St. Paul, Minn., eight, nine and ten hours.

Wages are paid by the honr in most cities and trades, rangiug from $2.50 to $4 per day. It is noticed that carpenters as a rule receive the lowest, and brick masons the highest wages.

attacks upon it, before the virtue of the idea itself became firmly fixed; but now that it has become an accepted fact, and the method by which its modification may be reached is so fully understood, it will be advantageous to hear from one and another such ideas as they may have as to defects existing and points upon which the form may be improved. It will have to be borne in mind when we reach the discussion of the contract that this association cannot by its own action alone change the form in the least degree. The power to do this is necessarily vested in the Joint Committee which represents both interests. We can discuss to any extent the defects or shortcomings of the document; but we cannot take action condemning the principle of its establishment, neither can we do more than recommend our delegates to the Joint Committee to urge certain modifications. To discuss in a temperate fashion this valuable work of the National Association, for it *is* our work, will undoubtedly be beneficial, but we must be careful to proceed without in any way prejudicing the benefits already gained through its establishment.

In closing my report there is much I might repeat of what I have said in previous years, but it is not fair to ask you to listen to such repetitions at such a time as this, however much I may think there still is in them of value.

I may, however, state briefly that my opinion has not changed on the points I have so often urged. I still believe that exchanges can only prosper by employing able secretaries to do the work peculiar to the administration of such bodies, which the busy builder cannot spare time for and does not have opportunity to understand. I still believe that there is large opportunity for local bodies to be of benefit to their members by devoting more time to putting into practice the precepts of the National Association. I still believe there are a multitude of ways yet unexplored, by and through which the active operation of the associate power comprehended in our exchanges may be wielded for good if we keep up our principle of hammering away, regardless of disappointment and disconragement.

It is an admirable trait not to be discouraged, and I remember a striking example of it exhibited by one of our Boston builders many years ago, which will serve to point a moral. It was during the great September gale of twenty-five years ago, that this builder engaged upon a very large structure which was completely ruined by the storm. It was indeed a wreck; the heavy iron beams were bent so that they resembled hairpins, and bricks and timbers were heaped in an apparently inextricable mass. But the builder was undaunted, and bright and early on the following morning was on the ruins with a doubled gang of men, starting on the work of reconstruction. His courage and energy, which did not wait to make a bargain as to who should bear the loss before starting on the work, so gratified the building committee that that very day they voted to meet all the cost of putting the building back where it was when the gale struck it. I have never been disconraged by any failures of the filial bodies to advance along the lines of improvement and safety which the National Association has marked out. I have never lost faith in the ultimate advancement of the building fraternity of this country by virtue of the investigations we have made, and the policies we have urged, as the means by which the individual shall be regenerated and the mass shall be purified.

Standing at the close of one epoch in our history, and at the opening of another, surrounded by the evidences that our labors have produced already the noble result of cementing in bonds of social friendship and business amity thousands of builders from one end of the country to the other, furnishing thus a stable foundation on which to proceed with the superstructure which needs careful study and slow progress to perfect its details, we may well say that although we cannot hope to see the completion of the building, that though our eyes may never rest upon the glittering pinnacles that some day will crown the finished work, we still may dwell with satisfaction on the thought that our patient effort was not without some reward, and that upon our care and devotion, our willingness to proceed slowly and not expect too much for ourselves, the safety and beauty, the harmony and the permanency of the structure depended.

> "O builders of the world's great temples,
> Seek not to grasp the full, completed prize;
> He builds as well who lays the deep foundation,
> As he who caps the turret in the skies."

The report of Treasurer George Tapper, of Chicago, showed receipts, $9,889.01; expenditures, $8,511.62; balance, $1,377.39; the balance being in excess of that of the previous year.

John S. Stevens, of Philadelphia, chairman of the Committee on Uniform Contract, reported an increase in the use of the contract since 1892.

The Committee on Lien Laws reported through C. A. Gindele, of Chicago, recommending the abolition of all mechanics' lien laws. This report was evenly opposed by delegates, and discussion ended by the discharge of the committee.

The second day's session of the convention opened with the presentation of resolutions upon the death of the late Col. Richard T. Auchmuty, by George Watson, of Philadelphia, as follows:

WHEREAS, The National Association of Builders mourns the death of Richard T. Auchmuty with a depth and sincerity which no words could hope to express; and

WHEREAS, In the founding and maintaining of the New York Trade Schools and in endowing others, Richard T. Auchmuty has conferred upon all young men who desire to follow mechanical pursuits incalculable benefits of precept and example, pointing out the way for others who may follow; and

WHEREAS, It is the earnest desire of every member of the filial bodies to offer some tribute to his life and work; to make some sign which shall indicate the deep sense of appreciation of his life-long, self-sacrificing and fruitful effort in the cause of education for the "American boy"; to extol, with earnest hearts, the true and consistent greatness of the man, the gentle simplicity of his nature; the tenderness and magnitude of his love for the boys of our country, which knew no limitations, and which gathered all to its shelter and encouragement to share with him his life and his possessions; and

WHEREAS, He has conferred distinction upon us by accepting an honorary membership in this association; therefore,

Resolved, That the National Association of Builders, assembled in the eighth convention, offer this preamble and resolutions, inadequate though they may be, as a tribute to Richard T. Auchmuty, and as an expression of the great and enduring sense of loss which his death has inflicted, and as a mark of fervent gratitude to his memory, to his character, and to his work; and be it further

Resolved, That these resolutions become a part of the records of this convention; that a memorial page in the official report be set apart in his honor, and that they be sent to his family as expressing respectful sympathy at their irreparable loss.

The resolution was adopted by a rising vote.

Resolutions upon the death of Hugh Sisson, of Baltimore, first vice-president of the Association; James Bolan, of Buffalo; N. B. Hussey, of Omaha, and B. D. Whitcomb, of Boston, were adopted.

The afternoon session was largely occupied by the delegates listening to an address by the Hon. Carroll D. Wright upon "The Relations of Employer and Workman."

Discussion upon the subject of arbitration occupied the remainder of the session.

The opening session of the third day of the convention was largely given to the discussion of the Uniform Contract.

The convention was called to order at 10:30 A.M., President Hersey in the chair.

Mr. C. W. Gindele, of the Chicago delegation, presented the following resolution:

The Chicago delegation recommends that the report of all committees (excepting the Committee on Resolutions and the Auditing Committee), of the National Association, be sent to all affiliating bodies (in printed form), at least thirty days before the meeting of the annual convention.

CHARLES W. GINDELE, *Chairman.*

The resolution was referred to the Committee on Resolutions.

Mr. George Watson, of Philadelphia: Mr. President, this is a resolution which was handed me by the Committee on Revision of Constitution and By-Laws, and was recommended in your address and relates to the appointment of a trade school committee. The committee has decided that it should come under one of the standing committees, and I offer the following resolution:

WHEREAS, The president in his annual report has recommended that this body take such action as shall result in the appointment of a regular standing committee on mechanical trade schools; therefore

Resolved, That the incoming president and his successors in office shall be empowered and instructed to appoint from among the members of the several exchanges affiliating with this body a standing committee, consisting of five, to take and recommend to this body such action relating to trade schools, as they shall deem proper.

The resolution was referred to the Committee on Resolutions.

Mr. James I. Wingate, of Boston: Mr. President, I wish to offer the following resolution, and I move its reference to the Committee on Resolutions:

WHEREAS, It is an indisputable fact, that the flooding of our mechanical trades with workmen from foreign countries accustomed to the social and financial conditions of the old country, has a very demoralizing and degrading effect upon the building trades of this country, and that mechanics who are in many cases themselves immigrants, show a reluctance to have their sons learn trades and thus be thrown in contact with these undesirable elements which show a constantly increasing unwillingness to adopt American ideas.

WHEREAS, Unless the character and quantity of immigration can be regulated, restricted or prohibited and the American workman protected against this free trade in foreign labor, it will be impossible to enlist the "American boy," in mechanical pursuits; therefore

Resolved, That the National Association of Builders appoint a committee of five, whose duty it shall be to consider the question of immigration as existing under the protection of our present laws, as affecting the building trades of this country through the workmen engaged therein, and that this committee be instructed to report at the next convention, presenting their conclusions as to the best solution of the question.

Mr. Anthony Ittner, of St. Louis, presented the following resolution:

Resolved, That this Association recommends to filial bodies of the Association that, in the establishment of trades schools in the future, they obligate themselves by such act to give the young man who graduates from that school a finished trade, in case he is prevented by the proscription of existing trades unions from receiving a finished trade in the usual way.

President Hersey: If the secretary has nothing further, the discussion of the Uniform Contract will now be in order, and I will call the attention of those of you who have the programme to the statement which is contained there, which is, briefly, that we must be a little guarded in our discussion of this subject, or rather that we are limited in what we can do; the only way it is possible for us to dispose of it is in the form of a recommendation to the board already established, consisting of this body and the architects.

Mr. John S. Stevens, of Philadelphia: Mr. President and Gentlemen,— As one of your committee on this subject of the Uniform Contract, I have to express a personal regret, that no doubt is shared by all the members of our convention, that the chairman of that committee, Mr. Prussing, is not with us on this occasion. He is perfectly familiar with this subject, having made a great study of it, and it is mainly through his efforts that the concessions that we have obtained from the architects have been secured. I wish to say that during the past year we have discovered one or two slight defects. As we state in our report, we do not profess that this contract is all that we want or all that we hope to make it, but it is the best we could get at this time. In each of our sessions with the Committee of Architects, we have gained concessions, but there is one that we gained that appears to have lost its force from a case that came up in Philadelphia not long since. You remember that it was the universal custom, and is still the custom among some architects, to have inserted a clause in their contract that in case of a dispute the decision of the architect shall be final and binding. That was the one feature of the old contracts that we were most opposed to, and that we felt was the most unjust to the contractor, and in outlining our business with the first committee we laid down as a principle that the architect was the agent of the owner. We labored a long, long while, before we could impress upon the architects that that was a fact; we let everything else stand and bent all our efforts toward proving to them conclusively that the architect was the agent of the owner, and we had a vote on that subject, and it was agreed to. We felt then that we had some ground to stand upon, for as soon as it was settled that the architect was the agent of the owner, it wasn't much trouble for us to prove the manifest injustice of asking the agent of one party to decide differences between the two; our point was gained, and we were able to introduce this clause of arbitration. If you remember, in our contract it is stated that, in case arbitration be asked for, each party shall select one, and the two thus selected shall select a third, and their decision shall be binding. Now, we had a case in the city of Philadelphia not long since, where this contract was used, and there were some matters in dispute. One of the parties wished to have arbitration, and the other did not, while it was there expressly in the contract; and strange to say he learned that he had a right to it — no moral right, but legally he had a right to do that even after signing an agreement of that kind. Mr. Meyers, one of the members of our exchange, referred the matter to his attorney, and he reported to him that it was all right and that the man had a right to refuse. We got a regular written opinion from him, and then submitted it

to our own counsel, Mr. John G. Johnson, and they both agreed that according to the decisions of the Supreme Court of Pennsylvania, unless the names of the arbitrators were inserted before the document was signed, the parties were not bound to submit to arbitration. Well, if we had only had one opinion, I should have thought it was because the lawyer didn't know anything, although he gave us decision after decision, but then I came to the conclusion, of course, that the judges of the Supreme Court didn't know much, and yet there is the fact staring us in the face. Now, this matter will be brought to the attention of your committee, whoever they may be, that is appointed on this matter of Uniform Contract. That is one little matter of change that will have to be inserted, and if my memory serves me, somebody told me that in Chicago they had a case of similar import. Was it of a like nature?

Mr. J. G. McCarthy, of Chicago: Yes, sir; somewhat similar.

Mr. Stevens: I would like to make a general motion that all corrections that may be suggested or amendments that may be offered in regard to the new contract be referred to the incoming Committee on Uniform Contract for their consideration.

Mr. William Grace, of Chicago: I have in my hand the Uniform Contract. I find that nearly everybody in active business agrees with me that the Uniform Contract has not come into such general use as we would like. I know I have one contract from a firm of architects in Chicago, one of whom is chairman of the local association of architects; they don't use the uniform form of contract. I have another one from D. H. Burnham, of Burnham & Root, who was the architect of the Fair, practically, and he does not use it; and there was a case with one of our members the other day in Mr. Burnham's office, where he refused to sign a contract offered him on account of a certain clause, and he threatened to put the other man in, and he finally signed it under protest, though it was not the Uniform Contract. The point I wish to make is that the Uniform Contract is not in use as it ought to be, and that we are not taking the proper steps to insist upon its use, if we find that it is good. Another point is that the Uniform Contract has provided for no arbitration except as to certain differences. As I understand it, Mr. Stevens, you are one of the members of that committee. Article III provides that where the architect and contractor disagree as to the prices of extra work or deductions, it shall be referred to arbitration. In Articles VIII and IX it is provided that where the work is delayed by either one party or the other, that shall also be referred to arbitration as provided in Article III, but my experience in business is that we do not disagree as to prices as much as we do on many other things. I find that I get a set of plans with a line of cornice, say, shown on them, and I frequently find that there is nothing in my specifications or plans to tell me whether it is iron, stone, metal, or what it is. I frequently find that in an elevator shaft walls are shown without any foundation plans shown for them. Now, my experience is that my disagreements arise not so much on variation as to price, but as to the work to be done. It frequently happens, and it has happened to me many times, that I refuse to do work under a contract, and the architect claims, under the specifications that take in almost everything in God's world, that it is in my contract, and I have got to do it. Now, what I claim is that the Uniform Contract has provided for no means of arbitration except upon two points: First, as to the price of extra work, and second, as to the damages for delay. I have today a disagreement on a contract where I have a few thousand dollars coming to me, and the architect, although I have got a Uniform Contract in that case, absolutely refuses to arbitrate, or the owner refuses to arbitrate, and I do not know of any means of making him. Now, of course, we all agree that it is very essential and that it is very fair and proper that we should have some clause of arbitration. I have in mind one case I have tried to arbitrate where I have $15,000 or $16,000 involved. That building has been occupied since March last, and it will take me, I presume, at least three years to get any action on that at all; in other words, I am kept out of my money by arbitration longer than it would take me to get it before a court. Of course, there is something monumentally unfair about that. I am told that there is a way under the statutes of Illinois of correcting this, and afterward my friend McCarthy will suggest it, as we have got some legal opinions on it, and that we can make this binding. We have already in the state of Illinois a statute covering arbitration, but it must be voluntarily; in other words, I cannot arbitrate unless the other fellow will agree with me to arbitrate, so that at present the clause for arbitration in our Uniform Contract is of no service whatever in our state.

Mr. Stevens: I suppose that, as I was mainly addressed, I ought to reply to these little remarks as they come along. Mr. Grace spoke first of the line that represented a cornice, and he didn't know whether it was iron, or copper, or wood, or what it might be. I don't know what there is in our contract in regard to that, but it strikes me that it would come under the head of decorative plans and specifications, and if your different exchanges would insist on the use of the code of practice that was adopted by this National Association, I don't think you would have any trouble about that. If my memory serves me, that code calls for and insists on scale drawings of not less than three-quarters of an inch for all details, and all other drawings not less than one-eighth to the ground level. I believe that that would come previous to the signing of the contract; in fact, it would come previous to making out the estimate, because if a man don't know whether it is a copper or an iron or a stone cornice before he estimates, it strikes me it would be very difficult for him to make an intelligent bid on the work. I hardly think that we could introduce a clause in our contract to that effect, to say that if the general contractor or architect thought so we should have arbitration or anything else on the subject; I think the contractor ought to know before he makes up his estimate. So much for that. Now, in regard to these changes. I think that your committee is fully alive to what is desirable in this matter. We would like to have a contract that we consider fair for both parties. We don't want a contract, and I wouldn't be a party to the making of a contract that was all one-sided, whether it was for the contractor or whether it was for the owner. I believe in a fair and just contract. Now, I know that there are many things in this contract still that in a measure are unfair to the contractor; I know that, but when I compare this contract with some of the contracts that you gentlemen sign, I think it is by far the best. We want to give you a contract as good as we can get, and if this is to be decided by the architects and by the builders in their joint committee, we must come to an agreement on these points. We try to get for you every concession possible, and where we can't get a concession, why we have to yield, on the ground that we are losing nothing by yielding that, but we are getting a great deal if we can get something else that we want. I am very glad that Mr. Grace has said just what he has about this thing. He says there are a dozen things, more or less, that he would suggest. I do hope that Mr. Grace and every other gentleman who is a member of this Association or of any of our affiliated bodies, will put in writing just what he would like to have in regard to each one of these articles or any of them. If each member was to give us what he considered was a correct form of contract from his standpoint, we would be very happy to have it. We are trying to get from this joint committee all the concessions possible, but impossible things cannot be obtained; there are two parties to the signing of a contract, and in this case there are two parties to the framing of it.

Mr. Andrew J. Campbell, of New York: Mr. President and Gentlemen,—Relative to contracts, and after listening to the debate on the Uniform Contract, I wish to say that I have had some experience on several occasions of a nature that I have not heard referred to in these debates at all, and I doubt not that there are many gentlemen here who have had the same experience. I have had it three times within the last eight months. After bidding upon work and getting the contract, I have been summoned to the architect's office for the purpose of closing the contract. We proceed along until we come to the last point, and then the architect very suavely informs me that there is another feature, and that is the feature of a forfeit. This job is to be done at such a time under a forfeiture of so much per day. I have always combated that proposition; I have never submitted to it; I have told architects and owners to take their work elsewhere, because I wouldn't sign a contract that bore a penalty clause, that I had some reputation for doing my work promptly, that I had earned that reputation without penalty clauses and that I didn't propose to submit to it at that time in my life, and I have always, in taking that ground, won. My principal argument has been this · that it is not fair, it is not proper, it is decidedly wrong, for the reason that you did not state in your specification that there would be a penalty clause in the contract; you did not put any bidder on his guard, and there may be and there is reason why if a man takes that additional burden on him he should be compensated; there should be something in view. I said, in a recent case, "You have no right at this stage of the proceeding, after receiving my bid and my obtaining the job under the specifications and plans as presented, to now inject a new principle, a new condition, into the contract; I will not submit. There is reciprocity in all things where two come together, and if you will make a premium as well as a penalty, I will sign the contract. It is not from fear that I will not get the work done that I decline; I decline it upon principle; it is not correct; you have no right to inject a new proposition at this time." Then in the particular case that I speak of a premium was fixed; apparently, the architect seemed to feel the force of my argument, and a premium was fixed upon. I went along, and he made use of this argument: He said, "Carpenter so and so, you know him, he is a reputable man, he has signed that contract; and the mason, you know him, he is a reputable man, he has signed the contract with that penalty." "Very well, those gentlemen do business for themselves, not for me; they do business according to their own views, and if they are willing to do that sort of thing, all right, I will not do it"; and the result was that a premium was fixed between the owner and the architect, his agent. All these men, after the contract was signed and we went along and did the work, and they found that we were going to get done—that is the beauty of this thing—put obstructions in the way and we couldn't get it done, and I didn't get the premium.

Mr. J. G. McCarthy, of Chicago: Mr. President, I don't desire to make any speech on the contract, but I just simply want to read to the convention the exact circumstances under which we discovered that the arbitration clause in this contract was of no avail. This is from a firm of attorneys in Chicago who are well known there and have a first-class standing in the legal world, and are attorneys for most of our members. This letter was written to me since I came to Boston about this matter, and in it they say:

> A difference had arisen between the owner, the architect and the contractor, and under your Uniform Contract Mr. Campbell wished to enforce an arbitration of the controversy. You will notice that, under the Uniform Contract, there is a provision for the arbitration of such controversies, but it is a useless provision in this, that it leaves all the parties to the contract with the option of refusing arbitration—a right that exists in every person, having the requisite legal capacity, whether a party to the contract or not. In this city, and in many of the large cities of the country, the courts are far

behind their work, and in this city especially it is almost impossible to reach the first trial of the cause in the *nisi prius* court inside of two to two and one-half years; and if a trial is forced in its regular order, there is still open to the litigants the Appellate Court and then the Supreme Court of the state. It is practically a denial of justice to wait upon the slow turn of the legal wheel. It is quite necessary, therefore, in order to guard the best interests of the parties concerned, to establish an independent court, so to speak, for the adjudication of these matters that are liable to come up between the parties to a builders' contract. In this state the legislature has, therefore, seen fit to make the following statute:

"In Matters Not in Suit. All persons having a requisite legal capacity may, by an instrument in writing, to be signed and sealed by them, submit to one or more arbitrators any controversy existing between them, not in suit; and may, in such submission, agree that a judgment of any court of record, competent to have jurisdiction of the subject matter to be named in such instrument, shall be rendered upon the award made pursuant to such submission."

Under this statute we prepared Article IX of your contract. * * *

Mr. Stevens: It is not our Uniform Contract.

Mr. McCarthy: No, sir; it is a combination of that and something else.

Mr. McCarthy read Article IX from his contract, and then continued the reading of the letter from his lawyers, as follows:

You will notice that this is changed slightly from the printed form in this, that it makes the *nisi prius* court the final court of adjudication. Hence, in four or five weeks, or as soon as the testimony can be heard after the five-day notice to appoint arbitrators, the controversy will be disposed of, and if the award of the arbitrators is not paid within five days it can be made a judgment from which there is no appeal and from which no writ of error can be sued out. It seems to us that this proceeding would be just and fair to all parties concerned. It is absolutely and unconditionally binding upon the parties thereto, and neither party is limited in any manner from presenting his whole case to this court of arbitrators. If arbitration means anything in your contract, it must give to the parties the right to enforce the arbitration, or it is a useless publication of the rights of the parties, which exist outside of the contract.

It states where no statute provides for the enforcement of an arbitration by agreement of the parties, it is our judgment that the clause as prepared, modifying the reference to the statutes of Illinois, will limit the trial of the merits of the case to the newly established court of arbitrators, and if the award of the arbitrators is not paid, then you can sue upon the award as you could upon a note, and thereby simplify the court proceedings very much. It is a difficult matter to keep track of a score of witnesses for two or three years in order that they can give testimony on the merits of a case that may be tried at that time and may not be tried for a year or two later; but where the suit would be limited to the award, these witnesses are not necessary, the evidence being limited to the award of the arbitrators and the submission of the parties to the contract.

In our judgment, it is a very just and reasonable clause and one that will be conducive to good results if made a part of your agreement.

Mr. Stevens: I hope that Mr. McCarthy will place that letter on the secretary's desk so that it can go to the committee. Now, we have also gotten a substitute for Article III, which is as follows:

Art. III.—Alterations may be made by the architects in the work shown or described in the drawings or specification, but no charge or deduction shall be made therefor unless the alterations are ordered in writing. When so ordered the value of the work added or omitted shall be obtained in the first instance by the architects and the amount so ascertained shall be added to or deducted from the contract price. In case of a dissent from such amount by either party hereto, the valuation of the work added or omitted shall be decided by * * * and * * and * * and the decision of any two of them shall be final and binding. If it be claimed by either party that there has been a waiver of any of the provisions of this contract so as to require an addition to or deduction from the contract price, that question also shall in all cases be referred to said arbitrators for decision, and their decision shall be final and binding. If they find the fact of such waiver, whether of a material or minor character, they shall determine the amount to be added or deducted, and such determination shall be final and binding. Each of the parties hereto agree that no suit shall be brought until the amount due is thus ascertained, and for that amount only, and that no defense shall be interposed to the amount when thus ascertained. Each party hereto shall pay one-half of the costs of any arbitration hereunder.

Mr. Stevens: One of the objects that we have always had in view has been to make the Uniform Contract brief but comprehensive; we did not want a contract as thick as a law book; we wanted a brief, concise, binding, legal document that all of us could read and understand and know something about. Now there is another clause that has been suggested to us at the end of Article X:

Art. X.—It is further mutually agreed between the parties hereto that no certificate given or payment made under this contract, except the final certificate or final payment, shall be conclusive evidence of the performance of this contract, either wholly or in part, and that no payment shall be construed to be an acceptance of defective work or improper materials.

We thought we had this fixed just right, so that after the owner and architect had accepted the property and had made the final payment, we were all done with it; but some captious person takes up this clause that "No payment shall be construed to be an acceptance of defective work or improper material," and concludes that for five or six or ten years afterward they could come on the poor contractor and say, "This work isn't right," and you have got to tear it all down and build it over again. Now, to overcome that it has been suggested to add the following at the end of Article X:

But any claim that work is defective or materials improper must be made within six months after the delivery of the building; otherwise it shall be deemed too late, and no action shall be brought by reason thereof.

Secretary Sayward: I want to say just a word about this question of the arbitrators, because it seems to me to be a very important suggestion. This contract which Mr. McCarthy referred to with Campbell's firm, was sent to me some month or two ago by Mr. Campbell, asking me to look over it and see what I thought of it; and I wrote him, as I say now, that it seemed to me to be first-rate, and covered partially one of the weaknesses which the Joint Committee, or which our members of the Joint Committee, have found in the contract, but I wrote to him also that it seemed to me as if it did not go quite far enough, and I think the committee should take this further point into consideration, and that is, if I am not mistaken, and I think that what Mr. Stevens read here, which he calls a still better suggestion, does not reach that point; that it does not make it imperative that the third party, the referee between the two arbitrators in case of disagreement, should be selected the first thing. I had to go to Chicago two or three or four months ago, to act as referee in a case involving something like $75,000 or $80,000, for one of our Boston contractors. He was working under a contract prepared not, I think, by the same legal gentleman to whom you referred, but another one who stands very high there, indeed, in conjunction with the lawyers for the builder, and the contract left the thing in exactly the same shape that Mr. Campbell's document does, that is, it did not make it imperative that that third referee should be chosen at once. The result of it was that we could not get the owner's lawyer to consent to appointing the referee at once; he said we must go ahead until we came to a disagreement, and when we came to a disagreement as to amount, then we might get into a fight as to appointing a third referee. The result was that after staying there two weeks and making two different trips to Chicago, we came to a deadlock on the matter, and there was no way of settling it, because there was not a third referee, and the whole thing had to be abandoned, although it was drawn up by two of the best attorneys in Chicago. I don't remember their names now; I can't recall them at this moment. It seems to me as if we should recommend to our committee on this Uniform Contract that, when they consider this question of perfecting the arbitration clause they should try to get in a requirement that the third party, the referee in between the two arbitrators, who is quite as essential as the arbitrators themselves, should be selected within a certain number of days after the two arbitrators have been decided upon. I understand that Mr. Campbell's contract, if I remember it right, provides that the dissent from the architect's award must be made in a certain number of days. I think you will all see, gentlemen, those of you who have had anything to do with arbitration, that the time to have the third man selected is before you enter into the matter at all, because if you enter into the matter and get perhaps a good deal warmed up in the presentation of the case and come to a disagreement, then you are in a tangle about the man. The third man should be selected at once; so I wish that the committee would make a memorandum of this also.

Mr. Stevens: And he must be named in it at the same time. Our attorney takes the ground that this is null and void unless the names of the parties are inserted before the agreement is signed; Mr. Jones' name on the part of the general contractor and Mr. Smith on the part of the owner, and they agree that Mr. Brown shall be third party. It is all agreed upon there and then. The two arbitrators do not select the third one; the two parties to the contract select the three arbitrators before the thing is signed. That is the way I understand this opinion that I have from the lawyer and the proposition, in order to make the thing legal.

Mr. C. W. Brown, of Minneapolis: The Committee on Uniform Contract, appointed by the Minneapolis Exchange, instructs the delegates to make the following recommendations to this convention: Referring to Article VII, the words "or water" should be inserted after the word "fire"; this is a contingency that often happens in the northwestern country. In Article XI, the following addition should be made:

If any disagreement arises between a contractor and architect in any of the above matters, the same shall be settled by arbitration in the manner provided for in Article III.

This, I think, is intended more particularly to refer to any trouble about insurance, and instead of resulting in litigation to have it referred to arbitration instead of taking a more expensive course.

Mr. Stevens: I might say that the question of water was discussed, and very thoroughly discussed, by the joint committee, and that we thought that somebody might leave a hydrant turned on upstairs and cause a great deal of damage, which would not be an act of God, but the carelessness of man, and that the contractor would have to make that good. I don't know how you can get that in there. You might use the word "flood," but if it is a mere matter of water and you have your roof off, you ought to repair damage of that kind, or if somebody turns on the water upstairs when it ought not to be on and causes it to overflow and cause damage, you ought to make that right. You know I am only representing to you some of the things that they said to us, and there is justice in them.

Mr. A. J. Vierling, of Omaha: I wish to call the attention of the chairman to Article I of the Uniform Contract: "The contractor, under the direction and to the satisfaction of the owner and architect, must complete the work." That is a very broad phrase, and unfortunately one of our very best contractors has been doing some work for an architect who was theoretical but not practical, and there is no way to overcome the stumbling block. In other words, Mr. Chairman, the contractor had taken a contract to introduce steam heat. Radiators were painted and put into the building, and after they were set in place they were gilded, and of course the painter could not gild in between the pipes. The architect said it was not to his satisfaction, and the owner got out of paying the money because he was hard up and said it was not to his satisfaction; the thing is in *statu quo* today and the contractor is without his pay, and they are holding back a thousand dollars for a settlement.

Mr. Stevens: Did you submit it to arbitration?

Mr. Vierling: He says arbitration does not come under that head; there is no provision for that, he says.

Mr. Stevens: Then he did not sign the contract that was drawn up.

Mr. Vierling: He signed the Uniform Contract.

Mr. Stevens: I wonder if it would not be better for the builder if he could have a contract drawn up in this form; let it read something like this: That Mr. Grace, of Chicago, agrees to erect a building for John Jones according to the plans of Robert Smith,

architect, and that the price therefor shall be submitted to arbitration of three disinterested parties, and neither of them shall know what they are going to get or what they are going to pay for it. Now, gentlemen, you must have something specific; we cannot go to these architects and ask for unreasonable things. I can no longer serve you on your committee if you expect us to get a one-sided contract. We don't want it. (Applause.) I want a just contract. We don't want to play any sharp practices on the architect. We want to do what is right, and we can't leave this whole thing to arbitration, for you might as well have no contract. We simply ask you to make your suggestions, and if there is anything at all that is practical in them (and don't make them unless you think there is — don't ask from another man what you are not willing to grant to him), we will endeavor to carry out the suggestions. That is a good golden rule, and if we try to live up to contract as well as conscience, in doing work, we will come pretty near to doing right. Now, on that principle, anything that you think is reasonable ask your committee, and they will urge the architects to grant it, but don't ask us to urge them to grant anything that is unreasonable, because it only makes our ground for reasonable things just that much more untenable.

Mr. A. S. Reed, of Wilmington: The only opposition I have found to the use of the Uniform Contract with us is the clause relating to insurance. I had quite a little controversy with an architect not very long ago about the matter of insurance; it was an architect whom I had persuaded to use the contract. He did not think it was just, and I made my point so strong that he accepted it, but it was a question in my mind afterward whether I had done it justly.

Mr. Gindele: May I ask the secretary when the committee is expected to meet again?

Secretary Sayward: The committee has no regularly appointed meeting, but when it appears that there is a sufficient accumulation of recommendations for amendment they will be called together; they have no regular time for meeting.

The discussion occupied the entire morning session and the main points and arguments presented as given showed a disposition toward a just and equitable contract. The discussion was entirely for the benefit of the Committee on Uniform Contract, and therefore no action was taken other than the chair instructing the delegates to place all suggestions in writing and present them to the Joint Committee for consideration.

The last session of the convention opened with discussion of the per capita tax upon a resolution to reduce it from $3 to $2. The resolution was lost by a vote of 41 to 44.

The report of the Committee upon Nominations was adopted as follows: Time and place of next convention — Baltimore, October, 1895. Officers — President, Noble H. Cregier, of Baltimore; first vice-president, Charles A. Rupp, of Buffalo; second vice-president, James Meathe, of Detroit.

Board of Directors appointed by each delegation — Baltimore, Md., E. L. Bartlett; Boston, Mass., E. Noyes Whitcomb; Buffalo, N. Y., W. D. Collingwood; Chicago, Ill., William Grace; Cincinnati, Ohio, G. F. Neiber; Cleveland, Ohio, Arthur McAllister; Detroit, Mich., Alexander Chapoton; Indianapolis, Ind., G. W. Stanley; Lowell, Mass., E. S. Foss; Lynn, Mass., J. S. Pool; Milwaukee, Wis., H. J. Sullivan; Minneapolis, Minn., not appointed; New York, Stephen M. Wright; Omaha, Neb., J. Walter Phelps; Philadelphia, Pa., Stacey Reeves; Portland, Me., William H. Scott; Providence, R. I., Thomas B. Ross; Rochester, N. Y., H. H. Edgarton; St. Louis, Mo., William J. Baker; St. Paul, Minn., George J. Grant; Saginaw, Mich., not appointed; Scranton, Pa., no delegates; Syracuse, N. Y., Luther S. Merrick; Wilmington, Del., A. S. Reed; Worcester, Mass., Charles A. Vaughn; Waco, Texas, not appointed.

The special committee on revision of the by-laws submitted the following amendments to be voted upon at the next convention of the Association:

Amend paragraph of Article III by inserting after the word "exchange" in the second line, the words "possessing an actual membership of not less than twenty."

Amend Article IV by adding to the second paragraph the following: "And they shall meet at least once in each calendar year, such meeting to be upon a call issued by the Executive Committee."

Amend the sixth paragraph of Article V by making it read as follows: "The president shall appoint the following committees from the members in good standing in any filial body." Add to Article V the following new paragraphs: "In the event of failure of any member of these committees to be elected a delegate to the convention held during his term of office the said member shall be entitled to a seat in such convention and shall be recognized and privileged to discuss any subjects referred to the committee of which he may be a member. Such member shall, in his capacity of committeeman, be debarred from speaking in convention upon other than the subjects mentioned, except upon invitation of the chair, and shall in any case have no vote. The first named person on each committee appointed shall be its chairman until otherwise directed by said committee."

Amend Article VII by striking out the word "annual" in the first paragraph and inserting after the word "held" the word "biennial." Add to Article VII a new paragraph, as follows: "No filial body shall be entitled to representation in excess of membership upon which the pro rata assessment has been paid."

Amend the second paragraph of Article IX so as to read as follows: "This assessment will be due on the first day of January of each year and must be paid within sixty days thereafter."

In concluding its report, the committee desires to remind the delegates that any discussion of the amendments which they recommend must be entirely tentative, as no action can be taken until the next convention, inasmuch as the constitution now requires that all amendments must be presented to each filial body sixty days before the convention which considers them.

STEPHEN A. WRIGHT, JOSEPH MYLES, JOHN RAWLE, STACEY REEVES, A. S. REED, O. S. KENDALL, H. C. HARROWER.

The convention, after one of the most successful meetings in its history, adjourned to meet at Baltimore in October, 1895.

ASSOCIATION NOTES.

AMERICAN INSTITUTE OF ARCHITECTS.

The following notice has been issued from the office of the secretary of the American Institute of Architects:

To the Inland Architect, Chicago, Ill.: PROVIDENCE, February 12, 1894.

At the January meeting of the directors of the American Institute of Architects, a committee, consisting of E. H. Kendall, 150 Fifth avenue, New York, N. Y.; R. W. Gibson, 18 Wall street, New York, N. Y.; E. A. Kent, White building, Buffalo, N. Y.; James W. McLaughlin, 46 Johnston building, Cincinnati, Ohio, and W. L. B. Jenney, 1120 Home Insurance building, Chicago, Ill., was appointed "to report as to the relation of the Chapters to the Institute and to recommend such changes in the by-laws as they may deem expedient." The committee desires to know as early as possible the views of the practicing architects of the country, both members and those who are not members of the Institute, as to the relationship of the Chapters to the Institute, as it is well known that there are many persons desirous of becoming members of the Institute whose residence makes it impracticable to become members of any Chapter of the Institute, and at the same time it is well recognized that persons living where they can become members of Chapters should affiliate themselves with such Chapters as a precedent condition of becoming members of the Institute. The committee therefore solicit communications upon the subject from all persons interested, which communications can be sent to any member of the committee or to the secretary of the Institute.

ALFRED STONE, *Secretary.*

The Executive Committee for 1894 appointed by the president at the meeting of the directors January 8 is as follows: D. H. Burnham, Alfred Stone, S. A. Treat, C. F. McKim, W. W. Clay, R. W. Gibson, Edward H. Kendall.

The following letter from the recently appointed Committee on Competitions is received:

Editors Inland Architect: March 3, 1894.

At the annual meeting of the Board of Directors of the American Institute of Architects, held in New York on February 8, we, the undersigned, were appointed a committee of three, to report to the Board of Directors, before the next annual convention, suggestions embodying rules to govern competitions. We were also requested to make this statement to the different professional journals — inviting architects to submit suggestions for our consideration.

(Signed) GEORGE B. POST.
JAMES W. MCLAUGHLIN.
THOMAS HASTINGS.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The regular monthly meeting of the club, on February 26, was an exceedingly busy one, it being the first important regular business meeting of the year. Arthur Heun presided, and the secretary was Mr. Schlesinger who took the place of Mr. E. G. Garden upon his removal to St. Louis last month. The project for a consolidation of interests by the club in conjunction with the Illinois Chapter of the Institute and the Society of Artists was discussed and approved. The executive committee announce the following classes free to members: Water color, under Mr. W. B. Mundie, on Sunday mornings at 10 o'clock; pen and ink, under Mr. Elmer C. Jensen, Thursday evenings at 8 o'clock; clay modeling, under Mr. Annibale Gueriui, sculptor, every Wednesday and Friday evenings at 8 o'clock.

BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

The Department of Architecture of the Brooklyn Institute of Arts and Sciences will give its third annual exhibition of architectural and decorative drawings at the Brooklyn Art Association galleries, beginning on March 30 and ending April 21. The private and press view will be given March 30; private reception and collation, March 31; public reception and awarding of prizes, April 2; public exhibition, April 2 to 21 inclusive.

The exhibition will comprise: architectural designs embodied in plans, elevations, sections or perspectives; designs for decoration, furniture and interiors; cartoons for stained glass, decorations, ornaments and the like; models of executed or proposed work; carvings in stone, wood or other material; wrought iron, mosaics, glass or stuffs; drawings, sketches or paintings of architectural or decorative subjects; photographs of executed work. The time for receiving exhibits is from March 19 to 26. William H. Ingersoll, 174 Montague street, is the secretary.

ILLINOIS CHAPTER, A. I. A.

The regular monthly dinner and meeting of the Illinois Chapter of the American Institute of Architects, was held at the Institute of Building Arts, Monday evening, February 18. The following members were present: Messrs. W. W. Clay, J. M. Van Osdel, H. W. Hill, T. O. Fraenkel, N. S. Patton, J. N. Emmons, Fred Alschlager, Robert Berlin, A. Smith, Greg. Vigeant, Thos. Hawkes, O. J. Pierce, S. Linderoth, Jules de Horvath, F. Baumann, E. H. Turnock, J. C. Morrison, J. M. Hoskins, S. M. Randolph, D. Cleveland, Henri Adams, S. V. Shipman, M. L. Beers, C. L. Stiles, George Beaumont, F. W. Perkins and P. B. Wight.

President W. W. Clay was in the chair. Secretary Perkins made a verbal report on the action taken pursuant to a resolution passed at the previous meeting anent the communication of the Board of Directors of the Institute to the Secretary of the Treasury relating to the design that had been prepared by the Supervising Architect of the Treasury for a public building at Buffalo, New York. Mr. Perkins gave the substance of a letter that he had addressed to the Secretary of the Treasury, which was more moderate in tone than that sent by the Board of Directors, and in substance stated that it was the greatest desire of the Chapter, and as he believed also of all who are interested in architecture, that the opportunity should be given to architects to compete for government work under the provisions of the Act of Congress that was passed February 20, 1893. He read a reply that had been written by the Supervising Architect at the instance of the Secretary of the Treasury, which was more respectful in tone than that addressed to the members of the Board of Directors of the Institute

who had signed the letter that had been forwarded from New York. In his reply the Supervising Architect coincided with the views of the Chapter, but thought that some additional legislation would be necessary before putting the act in force.

President Clay, for the information of the Chapter, recited the experiences of himself and Mr. Treat, of the Chicago Chapter, who were the sub-committee of the Institute directors that laid the directors' communication before the Secretary of the Treasury, and described the circumstances of a second interview with the Assistant Secretary of the Treasury at Washington, by D. H. Burnham, president of the Institute, and a committee he had selected, of which Mr. Clay was a member. The suggestions offered by the Assistant Secretary, especially that the Institute should recommend a code by which the competitions may be conducted, had been answered at length by Mr. Burnham in a way that would be likely to convince the government that it would be greatly to its interests to have competitions for government work, and employ architects in private practice. He said that the Institute was ready to assume the whole responsibility and expense of the first competition, and especially would guarantee that the ablest practitioners would compete.

A communication from Mr. E. H. Kendall, chairman of the Committee on Amendments to the By-Laws of the Institute, on the relation of Chapters to the Institute, was referred to the Executive Committee.

Mr. P. B. Wight moved that a committee of three be appointed to prepare a memorial of the late Augustus Bauer, one of the ex-presidents of the Chapter, to be placed on the Chapter records, and a copy of which to be presented to the family of deceased. The motion was supplemented by reminiscences of Mr. Bauer's early experiences after he came to America, and illustrations of his devotion to his profession and his generous and even self-sacrificing benevolence toward younger members of the profession. The resolution was adopted and Messrs. Wight, Baumann and Adler were appointed on the committee.

The amendments to the Chapter By-Laws defining more clearly the status of members and their relation to the Institute, due notice of which had been given by the Executive Committee, were adopted with slight modification.

Mr. Norman S. Patton read a paper with illustrations, on the experience of expert advice in competitions, especially with reference to the recent competition for a public library and museum at Milwaukee.

MOSAICS.

MR. HOBART A. WALKER has opened an office at 149 Broadway, New York, in connection with the office of Mr. William A. Bates.

BROMPTON & LAWSON, architects, have established themselves at 119 La Salle street, Chicago. Mr. Brompton has had a business experience of twenty-three years. Mr. Lawson for the past three years has been architect in the Chicago department of public works.

MR. H. F. J. PORTER, who was First Assistant Mechanical Engineer at the Columbian Exposition during its period of construction, and afterward Assistant Chief of the Machinery Department, has formed a partnership with Mr. Albert Fisher, formerly Chicago representative of the "Ball," "Watertown" and "Green" Engine Company, and together they have opened an office at 1025 Monadnock Block, where, under the name of Fisher & Porter, they will carry on a contracting engineering business in the line of complete equipment of steam plants, giving especial attention to large work. They have been made Western Representatives of the Providence Steam Engine Company, sole builders of the "Improved Green Engine," and of the Altoona Manufacturing Company, builders of the "H. A. Green Engine." Thus handling engines of the very highest grade of both the slow and high speed types, they are prepared to meet any demand for first-class work in that direction. They are making arrangements with other Eastern manufacturers as agents.

MUCH of the architectural and artistic detail shown at the World's Fair will be lost in the decay of the buildings themselves unless preserved in the form of photographs and photo-engravings. The larger views with which the public is familiar take in too much, as a rule, and therefore fail to give clearly and distinctly those details which are of interest to the architect and draftsman. To fill this want a set of fifty 6 by 8 plates has been published by Robert W. Wood, of Chicago, from negatives taken especially for the purpose. The views comprise portions of buildings, doors, arches, towers, windows, capitals, decorative panels, etc., taken at short range and showing very clearly a large amount of the wonderful detail of the Fair. The Transportation building is treated very completely, and some of the best features of the Agricultural building are given in a commendable manner. Many of the state and foreign buildings also are shown. Altogether these photogravures will be of excellent service to the architect and draftsman in promoting a closer acquaintance with World's Fair detail.

THE tower of Madison Square Garden, says Mrs. Van Rensselaer, in the March *Century*, like the rest of the garden, has not escaped the fate which dogs all conspicuous people and things in this criticising world. But I think no one denies its beauty; what some people deny is merely that its builders deserve much credit for its beauty. It is not an "original" piece of work, they lament; it is a copy. And must not an architectural copy be ranked as low as a copied picture? At the best, can it have any more value than a cast from an interesting statue? Such words exasperate those who know how difficult it is to build, in any way, after any pattern, a tower as beautiful as Diana's; and still more those who have really compared Diana's tower with its prototype. In the first place, an architectural copy is not a thing which can be executed mechanically, without artistic skill; in the second place, this tower is not a copy — it is an adaptation; and again, while even a very free adaptation, like a very close imitation, may be good or bad, this one is extremely clever and extremely good.

A NOVEL ventilating device for steam valve wheel handles has been invented by W. F. Greene, of Troy, New York. The periphery of the wheel is surrounded by a coiled wire spring which not only insures a cool handle under all circumstances but also gives an excellent "hold" on a valve in case it sticks. The body of the wheel is made of malleable iron and with the coiled wire edge it is strong and light. The whole is nickel-plated and clean, and presents an appearance quite in contrast to the greasy wooden handles so often seen. This is one of those little inventions at which one wonders on seeing it why it had not been thought of before, but it is none the less useful and ornamental.

OUR ILLUSTRATIONS.

House at Evanston, Illinois.

Residence, St. Louis, Missouri.

Residence, Toronto, Canada. Knox & Elliot, architects.

Residence at Boston, Massachusetts. Two views are shown.

Residence of J. P. Marsh, Chicago. H. P. Harned, architect.

Greylock Apartment Building, Chicago. W. M. Walter, architect.

Bagley Building, Detroit, Michigan. Donaldson & Meier, architects.

Residence, St. Louis, Missouri. Peabody, Stearns & Furber, architects.

Residence of Thomas Neidring, St. Louis, Missouri. Beinke & Wees, architects.

Stone Porch, Residence at Buffalo, New York. Marling & Burdette, architects.

Entrance, Seattle National Bank. John Parkinson, architect, Seattle, Washington.

Residence of H. L. Newman, St. Louis, Missouri. Peabody, Stearns & Furber, architects.

Equitable Life Insurance Building, Baltimore. J. E. Sperry and Charles L. Carson, architects.

Interior View in Clubhouse, Pittsburgh, Pennsylvania. Longfellow, Alden & Harlow, architects.

Third Presbyterian Church, Rochester, New York. Orlando K. Foote, architect. A plate showing detail of an entrance is also given.

Photogravure Plate. Residence for S. Brandt Walker, Chicago. Charles S. Frost, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Detail of Entrance, Philadelphia. Cope & Stewardson, architects.

Interior View, Residence in Philadelphia. Wilson Eyre, Jr., architect.

Cass Avenue M. E. Church, Detroit, Michigan. Malcomson & Higginbotham, architects.

View in Library, Residence of C. L. Stevens, Detroit, Michigan. Mason & Rice, architects.

The Detroit Club, Detroit, Michigan. Wilson Eyre, Jr., and John Scott & Co., joint architects.

Front View, Residence of John W. Pepper, Jenkintown, Pennsylvania. Wilson Eyre, Jr., architect, Philadelphia. A plate of rear view is also given.

NEW PUBLICATIONS.

INDOORS. By Samuel How. New York: Warren, Fuller & Co.

This volume, of some thirty-eight pages, profusely illustrated with as many full-page plates, is a welcome addition to the literature of interior decoration. The author first presents a strong plea for the truly artistic in decoration, in contradistinction to the merely vulgar, original or unique without regard to established methods. To obtain classic forms it is absolutely necessary to resort to the models of the old world. Not that there is any intrinsic excellence in a style that is foreign because it is foreign, but because from very force of their study of the best periods of classic times the foreign, especially the French, instinct is keener than our own, and they are, therefore, perforce leaders of fashion.

Wall papers have been universally chosen for wall decorations because there is yet to be found an effect or design which cannot readily be produced on paper. Then, the design once completed, the mechanical methods of production place the best decorations within the means of the humblest citizen. But how is the average purchaser to select the proper design? Much depends on circumstances; the character of the furnishings of his rooms; the exterior conditions, such as light and surroundings; the walls themselves, whether high or low, roomy or contracted. The best, in fact the only safe course is to secure the assistance of some practical man in the wall paper business, who will guide the selection

in every detail. What is true of walls, is also true of ceilings, floors and woodwork. The advice of a practical artist is well-nigh indispensable. Messrs. Warren, Fuller & Co. not only design and manufacture wall decorations, for which they received the highest possible award at the World's Fair, but they also fully cover all the other allied features of house decoration and furnishing.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
March 10, 1894.

All of the statistics relating to trade industry and railroad traffic for the past sixty days indicate a falling off in the volume of business as compared to same time last year of about twenty-five per cent. Selling prices for staple products and raw materials have all declined, some as much as twenty-five per cent. The rate of wages has also declined and compensation in nearly all lines has suffered a serious though in the long run profitable depreciation. Measured by what money will buy, the country is uot as bad off as it imagines itself to be. Society is readjusting itself to new conditions. Trade is shaping itself to fit new environments. Financial and commercial management is recognizing that new problems and new conditions and new exigencies are to be met. Hence the commotion, depression, suffering and reorganization. No this or that is responsible for things as they are. The recuperative agencies are within the body politic, and they will in due time assert themselves. Already there is a better feeling in trade and manufacturiug circles, and the improvemeut will probably continue. The restriction of production has not been an unmixed evil; values have been readjusted. The necessity of some positive, fixed, aud, within certain limits, unchangeable policy by the government with reference to our industries has been sadly emphasized. Whether the country is to get to understand itself is another thing. Politicians must have their fun and their material for fighting; but if the people could have their way they would put some sort of a stop to this ceaseless and profitless disruption of business and business interests. Manufacturing aud building prospects continue to improve. One very important factor in the situation is the introduction of trolley lines. Real estate agents and builders in many large cities have lately expressed the belief that there will be a pronouuced and permaneut impulse given to suburban and rural building operations by this factor. In some respects it will be a stronger incentive than steam roads. Already, even in the present abnormal condition of things, real estate has advanced in some cities, and certain it is that extensive building operations are being matured, based upon the building of trolley lines. But apart from this there are many healthful influences at work, but very few anticipate a sweeping revival of business. All lines of activity will be extended slowly. Speculative ventures will be largely eliminated. Capital awaits call. Cost of material, labor and transportation have beeu reduced. Conditions are favorable for greater activity, but people must see their pathway pretty well cleared of footfalls and uncertainties. In the building trades preparations are being very widely and industriously made for an early opening of the spring trade, and it is hardly probable that there will be a disappointment.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architect H. M. Hansen: For Jacob Levy, on the northeast corner of Sedgwick and Schiller streets, a four-story store and flat building; 66½ by 90 feet in size; to have two fronts of pressed brick with stone trimmings, interior work to be done in oak and clear pine, have the modern sanitary plumbing, mantels, electric and gas fixtures, etc.; cost about $40,000. For Tony Brueggestradt, at 47 Florimond street, a three-story aud basement apartment house, 25 by 82 feet in size; to be of blue Bedford stone front; every second conrse tooled finish; the interior will be finished in oak, have first-class plumbing fixtures, gas and electric fixtures, mantels, etc.; cost $15,000.

Architect Theodor Karls: For K. G. Schmidt, at the corner of Austin and Rees strcets, a three-story store and flat building, 101 feet front and 47 feet deep; to be of pressed brick and stone on two fronts; have all the modern sanitary improvements; cost abont $20,000.

Architect Julius H. Huber: For J. Moerschbecker, at 311 Rush street, a three-story flat building, 24 by 60 feet in size; to be of stone front, have modern plumbing, mantels, gas fixtures, etc. For Charles E. Pain, at Burling street, a three-story flat building; 24 by 60 feet in size; to be of stone front, have hardwood finish, mantels, etc.

Architect George Grussing: For P. O'Mahara, on Monroe and West Forty-second streets, a two-story flat building, 22 by 58 feet in size; to be of pressed brick and stone front, have the modern plumbing, mantels, gas fixtures, bells, speaking tubes, etc. For Mrs. D. Fitzgibbon, on the corner of Twelfth street and Albany avenue, a three-story hall building, 42 by 90 feet in size; to have two fronts of stone and pressed brick, gas fixtures, etc. For Oscar Engwall, at 1934 Walnut street, a two-story flat building, 24 by 70 feet in size; to be of stone front, have hardwood finish and mantels, gas fixtures, bells, tubes, etc. For Eugene King, on Turner avenue near Twelfth street, a two-story flat building, 24 by 56 feet in size; to have a stone front, all improvements, interior in hardwood, etc. For Conrad Knoche, at 16 Whipple street, a three-story and basement flat building, 24 by 58 feet in size; to be of stone front, have all the modern and sanitary improvements.

Architect Joseph Bettinghofer: For Mrs. Mary Faber, at 156 Hudson avenue, a three-story and basement flat building, 22 by 54 feet in size; to be of pressed brick and stone front, have all the sanitary improvements, brick bays, mantels, gas fixtures, etc.; cost $5,500.

Architect W. L. Klewer: For John O'Connor, a three-story residence, 25 by 67 feet in size; to have a handsomely designed stone front, hardwood interior finish and mantels, the modern sanitary improvements, etc. For Thomas Cummings, on Bertan street near Perry, a two-story residence, 26 by 46 feet in size; to be of frame with stone basement, have hardwood interior finish and mantels, gas and electric fixtures, etc. For R. W. Gronow, at Ravenswood, a two-story frame house with brick basement, hardwood finish, the sanitary plumbing, mantels, gas and electric fixtures, etc.

Architect W. J. Van Keuren: For H. B. Waterman, at Oak Park, a two-story frame residence, 27 by 52 feet in size; to have a stoue basement, the sanitary plumbing, electric light, hardwood interior, mantels, etc. For Davis & Johnson, at Oak Park, a two-story residence and a two-story and basement store and flat building, 50 by 75 feet in size; to be of pressed brick and stone fronts, have hardwood interior finish and mantels, all the modern plumbing, fixtures and electric light.

Architects Marston & Hotchkins: Will begin work very soon on a three-story apartment house, 57 by 66 feet in size, to be built on Wabash avenue near Fifty-third street, for Thomas Gaynor; it will have a pressed brick and stone front, oak interior finish, mantels, all the modern sanitary conveniences. For S. B. Barchard, at Kankakee, a two-story residence; to be of frame with stone basement, have hardwood finish and mantels, the best of plumbing, heating, etc. Also ready to start work on the three-story apartment house, 50 by 65 feet in size, to be erected at Fifty-fifth street boulevard, for Jerome P. Bowes; it will have a pressed brick and stone front, all the modern plumbing fixtures, electric light, steam heating, etc.

Architect J. W. Ackerman: For A. Levy, at 5156 Wabash avenue, a three-story flat building, 25 by 73 feet in size; to be of stone front, have mantels, gas fixtures, modern plumbing, etc.

Architect H. D. Deam: For Edward Flynn, at 3422 Wallace street, a three-story flat building, 22 by 46 feet in size; to be of pressed brick and stone front, have plumbing, mantels, gas fixtures, etc.

Architects Kleinpell & Borst: For W. C. Foley, on the southeast corner of Grand boulevard and Boulevard place, a three-story aud basement residence, 34 by 75 feet in size; to have a front of stone and pressed brick, hardwood interior finish and mantels, the best of sanitary improvements, electric light, hot-water heating, etc.

Architect R. B. Powell: For S. M. Bloss & Co., eight two-story frame houses, to be erected at Melrose Park; they will have stone basements, modern plumbing, etc.

Architect Arthur Foster: For C. M. Cook, at 4444 St. Lawrence avenue, a three-story and basement flat building, 24 by 82 feet in size; to have a stone front, hardwood iuterior finish and mantels, all improvements.

Architects Bosworth & Hunt: Made plans for the one-story building, 63 by 32 feet in size, to be erected at Garfield Park; it will be of ornamental design, stone construction with tile roof, hardwood interior finish, etc. Also made plans for four two-story residences, to be erected at Riverside, for W. A. Havemeyer; to be of frame with stone foundations, have hardwood interiors, mantels, the modern sanitary appliances, electric light, etc.

Architect E. E. Suyder: For Alex McMullan, a three-story store and flat building, 25 by 107 feet in size; to be erected at Kedzie avenue near Lexington; the front will be of pressed brick and stone, the interior have hardwood finish and mantels, all the modern plumbing, gas fixtures, bells, speaking tubes, laundries, etc.

Architect W. A. Youmans: For P. H. Meneeley, at Sixty-first aud May streets, a two-story flat building, 125 feet front and 30 feet deep; to be of pressed brick and stone front, have hardwood finish, mantels, all the sanitary improvements, gas and electric fixtures, etc. For Charles H. Henry, at Chicago Lawn, three two-story frame flats; to have brick basements, plumbing, mantels, etc. For J. G. Thomas, at 737 Sixty-third street, a two-story store and flat building, 25 by 68 feet in size; to be of pressed brick and stone front, have all the sanitary plumbiug, mantels, gas fixtures, etc. For the same owner, on La Salle street near Fifty-ninth street, a two-story flat, 32 by 68 feet in size; to be of frame with brick basement, have plumbing, gas fixtures, mantels.

Architect Thomas McCall: For A. B. Phelps, a two-story, basement and attic residence; to be erected at Evanston; it will be of pressed brick and stone front, have hardwood iuterior finish and mantels, modern plumbing, etc. For A. F. Wilson, at Morgan Park, a two-story, basement and attic residence; to have a stone front, hardwood interior finish, etc. For J. Downs, at Twenty-ninth and Wallace streets, a four-story store and building, 25 by 90 feet in size; to have a stone front.

Architects Ostling Bros.: For F. E. Kaeler, at Wilson and Wolcott streets, Ravenswood, a two-story, basement and attic residence, 31 by 49 feet in size; to be of pressed brick and stone front, have slate roof, etc. Also a two-story, basement and attic double residence, 42 by 42 feet in size; to have a front of pressed brick and stone, hardwood iuterior finish and mantels, all the sanitary improvements, electric and gas fixtures, bells, speaking tubes, laundries, furnaces. For Gus Sampson, on Melrose street between Evauston avenue and Halsted street, a three-story and cellar flat building, 27 by 76 feet in size; to have a stone front, hardwood finish, mantels, gas fixtures, the sauitary plumbing, steam heating, etc. For James O'Toole, on Racine avenue between Center street and Garfield avenue, a three-story and basement flat building, 23 by 56 feet in size; to be of pressed brick and stone front, have all the sanitary improvements, gas fixtures, mantels, etc.

Architects Fry & Cunningham: For Eugene Brown, at Calumet avenue and Forty-fifth street, a three-story and basement double flat building, 50 by 70 feet in size; to have a handsome stone front, hardwood finish and mantels, all the sanitary improvements, laundries, bells, speaking tubes, steam heating, electric light; the foundations are now being put in. For A. B. Camp, three two-story residences, to be erected at Champlain avenue and Sixty-fifth street; the fronts will be of pressed brick and stone, the interiors to be finished in hardwoods and have mantels, gas fixtures, all the modern plumbing, etc.; also made plans for a three-story apartment house, 50 by 75 feet in size; to be erected on Indiana aveuue and Forty-fourth street; the front will be of stone and pressed brick, the interior to be finished in hardwood, have mantels, gas fixtures, electric wiring, etc.

Architects Kley & Lang: For John Börst, on Hoyne avenue near Jane street, a two-story flat building, 22 by 52 feet in size; to be of pressed brick and stone front, have all the sanitary improvemeuts, mantels, etc. For F. Kaufmann, on Center avenue near Milwaukee avenue; a two-story flat building, 22 by 52 feet in size; to be of pressed brick and stone front, have plumbing, mantels etc. For Otto F. Scheunemann, on Belmont avenue and State court; a two-story basement and attic residence, 30 by 67 feet in size; to have a stone front, hardwood interior finish and mantels, the modern plumbing, etc.

Architect A. G. Ferree: For N. De Long, a three-story store and flat building, 54 by 57 feet in size; to be erected at Sixty-ninth street near Stewart avenue; it will have a front of pressed brick with stone trimmings, hardwood finish and mantels, all the modern sanitary arrangements, gas fixtures, etc. For John Schram, a three-story store and flat building, to be of pressed brick and stone front, have all the modern improvements, mantels, bells, tubes, heating, etc. For Lonis Maurer, on Wright street between Seventy-first and Seventy-second streets, a two-story house, to have a front of pressed brick with stone trimmings; bathrooms, closets, washbowls, mantels, gas fixtures, furnaces, laundries.

Architect E. D. Robbins: For T. E. Gunn, a three-story flat building, 25 by 64 feet in size; to be erected at Fulton street near Homan aveuue; it will have a blue Bedford stone front, hardwood interior finish and mantels, all the modern sanitary plumbing, gas fixtures, lauudries, furnaces, etc.

Architect Swen Linderoth: For T. Boldenweck, at 724 Sixtieth street, a two-story, basement and attic residence, 28 by 48 feet in size; to have a buff Bedford stone front, hardwood interior finish and mantels, gas fixtures, laundry fixtures, stained glass, cement basement, etc.

Architect Jules De Horvath: For A. Loeb, a three-story store and flat building, 55 by 75 feet in size; to be erected at the corner of Canal street and Archer avenue; it will have a very handsomely designed front of stone and pressed brick; ordinary interior finish, water closets, sinks, boilers for kitchens; cost $25,000. Same architect has just sent out plans for seven two-story basement and attic residences, to be erected at Cleveland, for C. Davis; they will be of very neat and attractive designs and have stone fronts, hardwood interior finish and mantels, the best of modern plumbing, electric fixtures, all the laundry fixtnres, heating, etc.; they will cost about $5,000 each.

Architects Handy & Cady: For Mrs. Johanna Anderson, a two-story store and flat building, fronting 188 feet on Indiana avenue, 40 feet on Twenty-second street, and 210 feet on Cottage Grove avenue; to be of pressed brick and stone, have hardwood interior finish, mantels, all the modern plumbing arrangements, etc.

Architects Hallstrom & Peterson: For W. C. Rogers, corner of Halsted street and Wrightwood avenue, a three-story store and flat building, 28 by 50 feet in size; to have a front of pressed brick and stone, the modern sanitary improvements, hardwood interior finish, and mantels, gas fixtures, laundry fixtures, furnaces, bells, speaking tubes, electric wiring. For Alfred Holt, at 1467 Roscoe street, a three-story and basement flat building, 22 by 56 feet in size; to be of pressed brick and stone front, have all the modern plumbing, hardwood interior and mantels, gas fixtures, etc.

Architect George S. Schuberth: For Messrs. Feist & Schulhoff, a four-story and basement store and flat building, to be erected at the corner of Lincoln aveuue and George street; it will be of pressed brick and stone on both streets, having 50 feet frontage on each; the interior will be finished up in pretty good shape, and have mantels, gas fixtures, the modern open plumbing, etc.; the

foundations are now being put in, and the building will be ready for May renting. For John Buehl, a three-story and basement flat building, 24 by 56 feet in size; to have a front of pressed brick with buff Bedford stone trimmings; the interior to have the modern finish, mantels, gas fixtures, bells, tubes, furnaces, etc. For W. C. Rubie & Bro., a one-story warehouse addition, 75 by 112 feet in size, and a four-story building, 25 by 112 feet in size; to be erected at Sheffield avenue facing Lill avenue; it will be of pressed brick and stone front, and have all the modern interior conveniences. For Dr. Massman, a two-story, basement and attic residence, 28 by 54 feet in size; to be of frame construction, have stone basement, hardwood interior finish, mantels, the modern plumbing, electric and gas fixtures, laundry arrangements, hot-water heating, etc.

Architects Newman & Demoney: For W. H. Rife, a three-story double flat building, 50 by 70 feet in size; to be erected at Seventy-first and Honore streets; it will be of pressed brick and stone front, have all the sanitary plumbing, hardwood interior finish and mantels, electric and gas fixtures, laundry fixtures, etc. For Mrs. G. Nicolas, a three-story flat building, 50 by 90 feet in size; to be erected at Evanston avenue and Francis street; to be of pressed brick and terra cotta front, have gas fixtures, steam heating, electric wiring, mantels, hardwood finish, laundries, etc. For J. P. Hurter, at Edgewater, a two-story flat building, 25 by 60 feet in size; of very pretty design; to be of frame construction, with stone basement, have electric and gas fixtures, mantels, laundry fixtures, hardwood finish, cement basement, etc. For J. W. Rawlings, at Riverside, a two-story, basement and attic residence, 25 by 52 feet in size; to be of frame construction with stone basement, have all the sanitary open plumbing, mantels, electric fixtures, furnace, etc.

Architect Joseph P. Hettinger: For William Morgan, at the corner of Sheffield avenue and Garfield avenue, a double apartment house, 52 by 55 feet in size; four stories and basement; to have a handsome front of stone and pressed brick, all the modern sanitary improvements, mantels, steam heating, gas fixtures, hardwood finish, laundries. Also made plans for a three-story and basement flat building, 23 by 55 feet in size; to be erected at Newport avenue near Clark street; to be of light colored pressed brick, with buff Bedford stone trimmings, have all the modern sanitary plumbing, mantels, electric and gas fixtures, laundries, hardwood finish. Also got out drawings for a three-story flat building, 22 by 55 feet in size; to be erected at Burling street near Fullerton avenue; to be of pressed brick and stone front, have all the sanitary appliances, mantels, gas fixtures, etc.; the foundations are now being put in. Also made plans for a two-story frame residence, 23 by 64 feet in size; to be erected at Dunning street near Sheffield avenue; to be of stone basement, have all the necessary plumbing, mantels, gas and electric fixtures, laundry fixtures, furnaces, etc.

Architects Dixon & Brookes: For J. P. and A. S. Thomas, a two-story store; L shape; 25 by 100 and 30 by 75 feet in size; to be of iron, glass and common brick; to be erected on the southeast corner of Fifth avenue and Thirty-first street.

Architect Julius Speyer: For Frederick Latcham, a five-story warehouse, 50 by 125 feet in size; to be of pressed brick and stone front; to be erected on 42 to 44 North Peoria street.

Architect J. M. Hoskins: For G. H. Whidden, a five-story and basement apartment house, 66 by 104 feet in size; to be erected at Dearborn street, near Nineteenth street; to be of pressed brick, stone and terra cotta front, have hardwood finish, all the modern plumbing, gas and electric fixtures, steam heating, etc.

Architect C. M. H. Vail: For R. J. Bennett, a two-story flat building, 54 by 60 feet in size; to be erected on Bertan street near Paulina street; to be of pressed brick and stone front with copper bays; the interior to be finished in oak, have hardwood mantels, gas fixtures, laundry fixtures, all the sanitary plumbing, heating, etc. For Mrs. De Pue, at Summerdale, a two-story frame flat-building, 35 by 70 feet in size; to have a stone basement, the sanitary improvements, oak interior finish, mantels, gas fixtures, etc. For D. G. Fuller, a two-story basement and attic residence, to be erected on Lelaud avenue near Wright street; to be constructed of common brick with stone trimmings, have oak finish, mantels, gas and electric fixtures, etc. For T. A. Lawson, a two-story, basement and attic frame residence, 32 by 46 feet in size; to be erected at Rogers Park; to have a stone basement, oak interior finish, all the sanitary plumbing, gas fixtures, etc. Also making plans for two two-story houses and two two-story flat buildings, to be erected at Evanston; to be of frame with stone basements.

Architect Frederick Foehringer: For Joseph Teufel, a four-story store and flat building, 25 by 70 feet in size; to be erected on Wells street near North avenue; to be of stone front, have hardwood finish, all the sanitary plumbing, gas fixtures, mantels, furnaces, etc.

Architect C. S. Corwin: For H. G. Mitchell, at Racine, Wisconsin, a two-story basement and attic residence, 50 by 50 feet in size; to be of stone basement and first story, have the interior finished in oak, birch and maple; will put in electric light, hot-water heating, the modern plumbing, etc.

H. L. Wheatley will build on the southwest corner of Commercial avenue and Addison street, a three-story flat building, 25 by 75 feet in size; to be of pressed brick and stone front, have the modern plumbing, mantels, gas fixtures.

Architect F. L. Wright: For F. R. Bagley, at Hinsdale, Illinois, a two-story, basement and attic residence, 42 by 40 feet in size; to be of frame with stone basement, have hardwood interior finish, the modern plumbing, gas fixtures, etc. Also for George W. Blossom, a summer cottage, to be built at Manitou.

Architect Theodore Lewandowski: For O. Bauer, on Oakdale avenue, a three-story flat building, 25 by 70 feet in size; to have a stone front, all the modern sanitary plumbing, gas fixtures, etc. For J. P. Behrens, a three-story residence, 30 by 70 feet in size; to be erected on Oakdale avenue near the lake; it will have a handsomely designed stone front, hardwood interior and mantels, all the modern improvements, electric light, steam heating, etc. For Louis Hummel, a three-story flat building, 22 by 64 feet in size; to be erected at Wellington avenue; to be of stone front, have all the improvements, gas fixtures, steam heating.

Architect Ira C. Saxe: For D. W. Richardson, a three-story flat building, 22 by 50 feet in size; to be erected on Baxter street near Noble avenue; to be of pressed brick and stone front, have all the plumbing improvements, mantels, gas fixtures, laundry fixtures, etc. For John M. Secrist, a two-story flat building, 37 by 43 feet in size; to be erected on Seventy-second street near the Illinois Central Railroad; to be of pressed brick and stone front, have the plumbing improvements, mantels, etc. Also made plans for a four-story and basement flat building, 43 by 50 feet in size; to be erected on Fifty-second street; to be of pressed brick and stone front, have mantels, gas fixtures, hardwood finish, heating, laundry fixtures, etc. Also made plans for a two-story double flat building, 52 by 50 feet in size; to be erected on Washington boulevard; to be of pressed brick and stone front, have all improvements, electric light, steam heating.

Architects Shipley & Jones: For Mrs. Tillie M. Carver, a three-story flat building, 48 by 60 feet in size; to be erected on Burling street near Wrightwood avenue; it will have a front of brownstone and pressed brick, all the sanitary improvements, mantels, gas fixtures, furnaces.

Architect George Beaumont: For Messrs. Parsons & Meyers, on the southwest corner Emerald avenue and Forty-fifth street, a three-story and basement flat building, 100 by 70 feet in size; to be of pressed brick and stone front, have all the modern plumbing arrangements, mantels, gas fixtures, electric wiring, steam heating.

Architect Paul S. Lietz: For Patrick Ryan, at 491 North Clark street, a four-story and basement store and flat building, 25 by 54 feet in size; to be of brick and stone.

Architects J. F. & J. P. Doerr: For John Peters, a three-story and basement flat building, 22 by 68 feet in size; to be erected at Wabash avenue between Forty-second and Forty-third streets; to be of stone front, have hardwood finish, gas fixtures, mantels, furnaces, etc.

Architect Perley Hale: For R. H. Jones, a four-story and basement warehouse, 48 by 100 feet in size; to be erected at 64 Swift place; to be of pressed brick and stone front. For H. B. Elliott, two three-story and basement residences, 50 by 47 feet in size; to have stone front, hardwood finish, all the modern sanitary plumbing, gas fixtures, steam heating; to be erected on the corner of Forty-first street and Vincennes avenue. For F. W. Traynor, at 5400 Dearborn street, a three-story flat building, 42 by 58 feet in size; to be of stone and pressed brick front, have all the modern plumbing, mantels, etc.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. There is nothing new in the way of business to report this month. As expressing my own personal opinion as to the outlook, I would predict a reasonably busy season. Money that has been hidden away in the toe of some old stocking, or perhaps placed in the bureau drawer, is beginning to circulate again. Prices of material are lower than last season in many lines, and my advice, given for what it is worth to owners, is to build this season and save money. Not only would they save money, but also keep many hands and much capital employed. Our building inspector is much pleased over his January and February reports on the building operations.

Architect W. W. Franklin: Has drawn plans for a residence for H. M. Rossiter (Overmann Carriage Company), Cincinnati; materials: frame, shingle roof, furnace, grates, mantels, blinds, stained glass, gas, plumbing, etc. Also, a similar dwelling for H. C. Lounsbery; cost $5,000.

Architects Gianinni & Moorman report as follows: Plans for a flat building for E. M. Costello, Vine street near Sixth, Cincinnati; materials: pressed brick, stone trimmings, blinds, grates, mantels, gas, plumbing, etc.; cost $12,000. Also, for H. C. Rosenbanm, Race street opposite George, a store and office building, five stories high; materials: iron, copper, plate glass, elevator, gas, plumbing, tin roof, etc.; cost $20,000.

Architect H. E. Siter: Is busy on plans for an apartment house, and also a large office building; owner and cost not stated.

Architect William Martin Fischer: Has drawn plans for Henry Imorde, 891 West Sixth street, for a store and dwelling; materials: brick, stone, tin roof, grates, mantels, blinds, gas, plumbing; cost $7,000.

Architect A. J. Bast: Has drawn plans for a large cold storage building for J. & F. Schroth; materials: brick, stone, tin roof; steam, etc.; it will be fitted with all modern conveniences and cost $10,000.

Architect Jacob Reuckert: Has prepared plans for a store and flat building for Mrs. C. Nindisch, 176 West Liberty street; materials: pressed brick, iron, stone, gas, plumbing, blinds, grates, mantels, elevator, etc.; cost $35,000.

Cleveland, Ohio.—Architects Lehman & Schmitt report: A brick and stone addition to the county courthouse of Cuyahoga county; to cost $9,000.

Architect J. B. Shengle reports: A frame residence, 32 by 45 feet in size, for J. C. Rowland; slate roof, furnace, modern improvements; cost $4,000. For E. L. Graves, a shingle roof and sides frame dwelling; first story plaster, furnace, grates, mantels, electric bells, and all modern improvements; cost $5,000. For Charles Body, six one-story frame stores, at the corner of Payne and Willson avenues; gravel roof, plate glass fronts, 65 by 105 feet in size; cost $5,000.

Architect George Steffens reports: A frame block of stores and apartments at the corner of East Prospect and Watkins streets, for F. C. Emde, 40 by 65 feet in size; three stories, slate roof, furnace, plumbing; cost $6,000. For Dr. B. C. Duckwitz, a three-story brick store and apartment building, 30 by 80 feet in size, at the corner of Cedar avenue and Sago street; cost $7,500.

Architect J. W. Russell reports: A new residence for William M. Lottridge on Bolton avenue; frame, 36 by 60 feet in size, slate roof, hardwood, furnace; cost $3,500.

Architect W. M. Hall reports: An $8,000 two-story brick block at the corner of Lorain street and Clark avenue, for F. C. Goodman; 60 by 90 feet in size; four stores and four tenements, with separate plumbing, gravel roof, furnaces; stock brick.

Detroit, Mich.—Architects M. L. Smith & Son: For Robert H. Brown, a two-story brick residence, on Second avenue near Alexandria avenue; cost $8,000. For Mary A. Darrow, a two-story double brick residence, on High street near Park street; to cost $6,500.

Architect Julius Hess: For Home of Feeble Minded, Lapen, Michigan, a brick building; cost $50,000.

Architect E. C. Van Leyen: For Charles Troester, two-story brick stores and residence flats; cost $7,000.

Architect R. E. Raseman: For B. Armstrong, a two-story brick residence; cost $8,500.

Architect T. C. Faulkinbaugh: For M. E. Church Society, Lapen, Michigan, a brick and stone church building; cost $8,500.

Architect William Joy: For C. H. Michen, brick stores and residence flats; cost $30,000. Also for the same, a two-story brick and stone residence, corner Woodward and Melbourne avenues; to cost $20,000. For Mrs. Adda C. King, a two and one-half brick and stone residence, on Garfield and Woodward avennes; cost $10,000. For Bennett Brothers, of Plymouth, Michigan, remodeling and addition to six-story building, corner Grand River avenue and Griswold street; cost $20,000. For Robert J. Wilson, a four-story apartment building, brownstone and pressed brick; size 110 by 140 feet; cost $75,000.

Architects Malcombson & Higganbotham: For School Board, a twelve-room brick and stone public school building, two stories; size 130 by 85 feet; on Military and Regular avenues; cost $35,000. For the Detroit Museum of Art, a three-story brick addition to museum; cost $20,000. For George Lowrie, a two-story double brick residence; cost $12,000.

Architect J. E. Mills: For C. A. Wright, Ann Arbor, Michigan, three two-story frame residences; cost $7,000. For Mrs. E. E. McFall, a two-story frame residence; cost $5,500.

Architects Rogers & MacFarlane: For Leonard & Carter, a ten-story business block; cost $45,000.

Architects Donaldson & Meier: For J. S. Farrand, remodeling wholesale drug house, recently burned; to cost $15,000.

Kansas City, Mo.—Architect W. F. Hackney has prepared plans for the proposed new library building; to be two stories high and to cost $125,000.

Architect W. C. Root: For Central College, Fayette, Missouri, a three-story college building; to be 96 by 125 feet in size; of pressed brick and stone; to cost $40,000.

Architects Van Brunt & Howe: Have prepared plans for the new Navahoe office, to be built on the foundations of the old Winner building, 118 by 150 feet in size, three stories; to cost $80,000.

Minneapolis, Minn.—Architects Long & Kees will now begin work on the courthouse; the building is to be six stories high, 300 by 300 feet in size; solid granite; to cost $1,000,000.

Architect F. A. Clarke: For F. J. Linue, a three-story flat building, brick with stone foundations, 98 by 157 feet in size; to cost $85,000.

Architect H. W. Jones: For Moore Brothers, a three-story apartment building, 100 by 100 feet in size; to cost $30,000.

Architect J. E. Cooke: For E. J. Davis, a two-story residence, 29 by 53 feet in size; to cost $3,000.

Omaha, Neb.—Architect Henry Voss: For J. J. Muller, a two-story factory, brick and stone; to cost $12,000.

Pittsburgh, Pa.—Architect J. D. Evans: For the South Side Hospital Association, a three-story hospital, brick and stone, with slate roof; to cost $43,000.

Architect J. E. Allison: For Mrs. J. Brown, a three-story brick hotel in Allegheny City; to have all modern improvements. Also a hotel, Allegheny City, Pennsylvania; cost $8,000. Also double residence, Marchand street, Pittsburgh, for Robert McKay; cost $9,000. Also double residence for F. Welbert & Bro., Hazlewood, Pennsylvania; cost $7,000.

Architect A. Peebles has prepared plans for the recoustruction of the Pittsburgh Opera House building; it will have an additional three stories, the front to be of stone and terra cotta; the extra space will be used for store rooms and offices.

St. Louis, Mo.—Architect W. H. Hayes: For Hyde Park Congregational Church, a one-story brick church; size 67 by 100 feet; cost, $25,000.

Architect C. F. May: For E. H. Dierker, a three-story flat building; size 45 by 64 feet: brick and stone; cost, $8,000.

Architect J. L. Wees has prepared plans for L. D. Dozier, a three-story pressed brick residence, 60 by 72 feet; cost $50,000.

St. Paul, Minn.—Architect E. P. Bassford: For Griggs & Foster, a six-story warehouse, brick and stone; size 200 by 100 feet; cost, $150,000.

Architects Reed & Stern: For Ransom & Horton, a three-story store building, brick; size 100 by 50 feet; cost, $20,000. For T. B. Scott, a three-story brick residence; size 40 by 64 feet; cost, $35,000.

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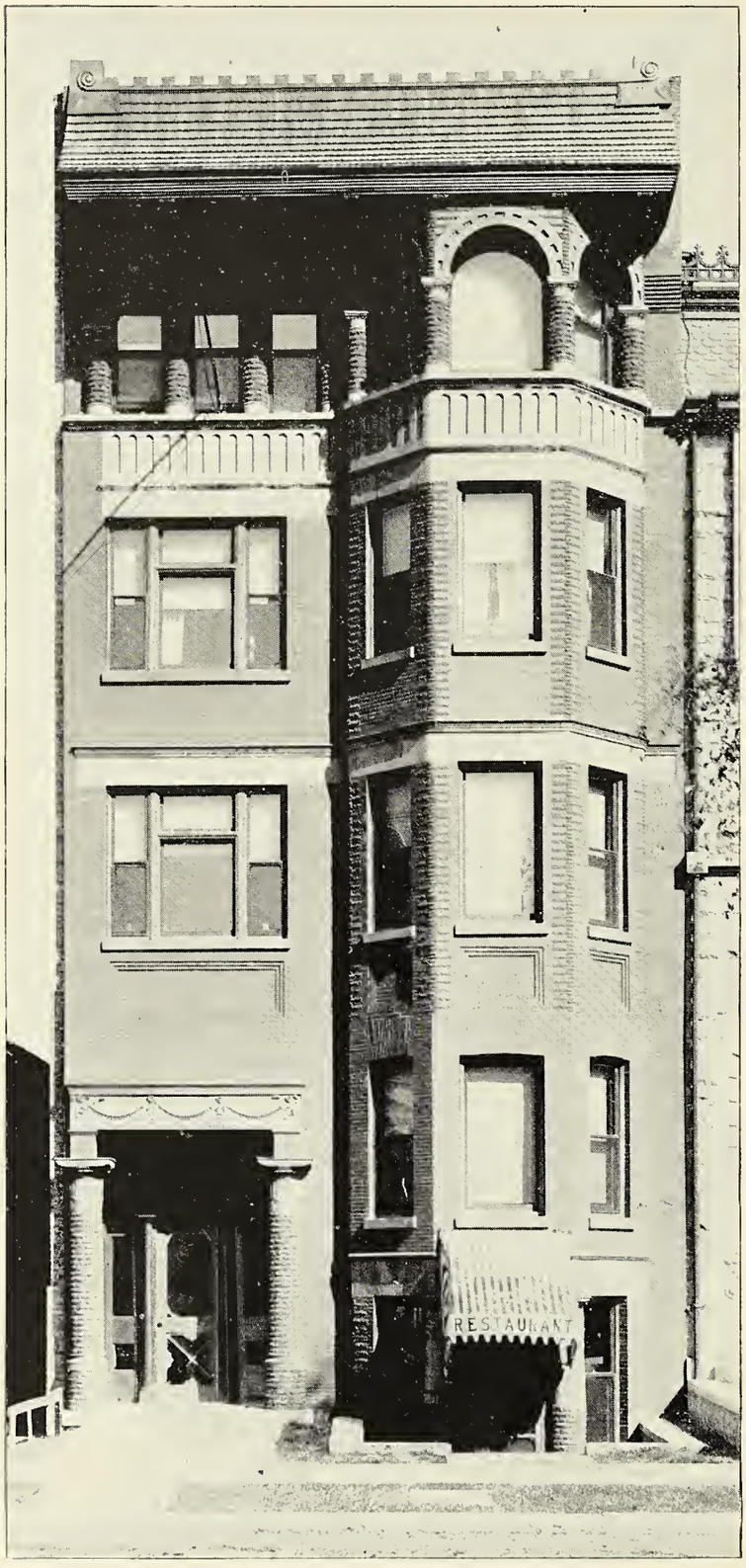

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*These, with President, Secretary and Treasurer ex-officio, form Executive Committee.

STANDING COMMITTEES FOR 1894:

Committee on Foreign Correspondence.—Richard M. Hunt, chairman, New York, N. Y.; William Le Baron Jenney, Chicago, Ill.; R. S. Peabody, Boston, Mass.; C. F. McKim, New York, N. Y.; Henry Van Brunt, Kansas City, Mo.

Committee on Education.—Henry Van Brunt, chairman, Kansas City, Mo.; Professor William R. Ware, New York, N. Y.; Professor N. Clifford Ricker, Champaign, Ill.; A. W. Longfellow, Boston, Mass.; Theophilus P. Chandler, Jr., Philadelphia, Pa.

Committee on Uniform Contract.—Samuel A. Treat, chairman, Chicago, Ill.; William Worth Carlin, Buffalo, N. Y.; Alfred Stone, Providence, R. I.

Committee upon Conservation of Public Buildings.—Richard Upjohn, chairman, New York, N. Y.; Presidents of the several Chapters.

Committee on Competition Code.—Charles E. Illsley, chairman, St. Louis, Mo.; J. W. Yost, Columbus, Ohio; J. G. Cutler, Rochester, N. Y.

Death of William Worth Carlin.

William Worth Carlin, architect, died at his residence at Buffalo, New York, on March 23, in his forty-fourth year, after an illness of five months. Mr. Carlin was born near Chautauqua, New York, in November, 1850, and lived in New York state most of his life, commencing the practice of his profession after a number of years spent in the office of J. W. Smith, of Jamestown, in that state. As an architect Mr. Carlin was most practical and thorough, with an ability to plan of a high order. He had also a talent which was peculiar as it was valuable. He not only knew the best dynamo or boiler for a purpose, but why it was best, and his memory was so extraordinarily retentive that it give him an almost instant comprehension of the most intricate mechanical problem. Not only in the profession toward the elevation of which he did so much were his friends numerous, but his great-hearted geniality gave him friends everywhere. He belonged to the Masonic order, the Mystic Shrine and other organizations. All the time he could spare from his practice — and much that could ill be spared — he give to the work of the architectural associations to which he belonged. He once said, "I will never seek an office, but will never refuse to serve in any capacity to which I am appointed by the members." And this he carried out. He was the fifth president of the Western Association of Architects and a first vice-president of the Institute, was always a member of the directory of each or on some one or more of the important committees. At the time of his death he had served as director of the American Institute for the three years since its consolidation and was a member of the Committee on Uniform Contract. His greatest work was done, while president of the New York State Chapter and also of the Buffalo Chapter, as a member of the committee which pressed upon the state legislature the passage of a law governing architectural practice. While supported by the committee and the associations they represented, it is not too much to say that it was his untiring and intelligent pursuit of the object that first obtained recognition for the bill, the formation of which was mainly his work, and its final and repeated passage through both branches of the legislature without a dissenting vote. That the object of his work was finally defeated by political machination obtaining the veto of the governor does not lessen the honor due him for its formulation and passage. His business often suffered greatly while his whole attention was concentrated upon this or some other duty placed upon him by his professional associates. He never complained, was never prejudiced, and it can be said of him as it can be said of few, "he loved his fellow-man." Now that he has gone, it is but a small thing to give him the credit dead, that living he would rather should remain unspoken. In counsel he was always clear, practical and concise, and to his work in the conventions of the associations from year to year can be attributed a great deal of the present rules the enforcement of which have been found full of wisdom. His loss to the profession cannot be computed any more than can that to his friends be set down in words. He leaves a wife and five children.

CONSIDERATION OF THE CORRESPONDENCE RELATIVE TO THE TARSNEY BILL.

NOW that the correspondence has been made public between the American Institute of Architects and the office of the Secretary of the Treasury, relative to the reformation of government architectural practice as established by the Tarsney bill, it is proper that the conditions which led up to this most remarkable exchange of assertions and arguments, as well as those governing the actions of each party in the controversy, should be carefully reviewed, that the architectural profession and the public may know the status under which government building is performed. In order to do this it is necessary for the reader to carefully peruse the correspondence, which is printed elsewhere in this issue, and with us review the previous and subsequent attitude of the parties concerned.

In 1883, this journal called attention to the great need of reform in government architectural practice in this country, and outlined a method by which a reorganization of the office of Supervising Architect should be effected. This was followed in 1884 by the Stockslager bill, which was drawn upon the proposed plan. This bill never reached a second reading, as it "died in committee." This fate has overtaken the several bills since placed before Congress.

In 1885, a joint committee, consisting of D. H. Burnham, D. Adler and A. J. Bloor, representing the Western Association of Architects and the American Institute of Architects, went to Washington in behalf of better methods in government practice. Other committees have gone on the same errand since. The result was always the same and the attitude of the officials there as it is at present under Secretary Carlisle. The committee received brief but pleasant replies to communications, always non-committal, but in every case, without exception, the claim on the part of the officials, high and low, has been that it was too bad to have such ugly buildings erected throughout the country, and that the best architects should be employed. Always claiming to be deeply interested in this reform and invariably asserting that they were most anxious to take up and push the matter, it has been notorious that these same officials have laughed in their sleeves and considered it a matter of perennial amusement.

Until the present, incumbents of the office of Supervising Architect have always given more or less aid to the work undertaken by the committees, several having aided in the preparation of bills and urged their passage. In other words, the earnest architects and reformers have found that for months and years they have been tapping with kid-gloved knuckles upon the oaken door of official exclusiveness. Occasionally a peephole has been opened and a word or two has been vouchsafed to the waiting advocates of the people, and perhaps some civil promises made which were forgotten at once, and no further action taken.

Time has proved most clearly the folly of longer maintaining this attitude, and nothing has been left to those who are determined to do their duty in the matter but to throw aside their ceremonial garments and disclose the battle axe and mail-clad figure.

President Burnham was very deliberate in assuming the tone which he did, and it was only after these years of disappointment and after learning the hollowness of the pretenses of the officials at Washington, that he was forced to speak the plain and unmasked truth, and the wisdom of the course is now evident to the whole country, as editorials are pouring in from every section approving not only the arrangement of the statements in his letter, but its tone. Outside of two or three strong eastern administrative, "through-thick-and-thin" organs, the press is united in upholding Mr. Burnham in the action which he took.

Mr. Burnham's action is certainly deserving of such support. Disliking personally to enter a controversy, as president of the Institute and representative of the profession he had no other choice, and has come into the work, as he enters everything he undertakes, with his whole soul, and the same spirit which made the history of his private practice and later the construction of the Columbian Exposition a marvel will govern the work now undertaken, and which will not be abandoned until the government has established a system the product of which will be a national architecture that will be creditable and economical.

At the commencement of this controversy, the bill, passed February 20, 1893, had lain a dead letter for nearly a year, and the memorial shows how carefully and yet in what a businesslike way the Institute approached the subject of its enactment. A committee of the leading architects of the country had been assured by Secretary Carlisle, directly after the passage of the bill, that it should be placed in operation and a building selected from those about to be designed for such action. It is not strange that almost a year after this the Institute should respectfully call the attention of the Secretary of the Treasury to the matter.

The course pursued by the Secretary and Supervising Architect O'Rourke, in its evasive, indefinite quality and specious argument, and finally the abrupt and pettish reply of Secretary Carlisle closing the correspondence, is perfectly transparent to those who know the personnel of the Secretary of the Treasury and Supervising Architect's offices and the spirit which actuates both the Secretary and the Supervising Architect — in the former the desire to give places to political friends, particularly if they are friends to or members of the Secretary's family; in the latter, the ambition of an architect of a good, though local, reputation to leave a national building as a monument to his architectural ability.

The Secretary probably never saw the letters that bear his signature, and it is also probable that the letters, except the first one, bearing the Supervising Architect's name, and particularly that of the Secretary answering President Burnham's memorial, were not written by those gentlemen, but by the chief of the drafting division of the Supervising Architect's office. If we had not a perfect knowledge of the interior workings of this office with all the scheming and wire-pulling that is carried on to blind the people to the real facts, and which before this great wrong has been righted and the architectural credit of the country established in her public as it is in her private work may be given a wide publicity, the history contained in President Burnham's correspondence is sufficient.

When that gentleman and his committee failed to meet Secretary Carlisle and interviewed Assistant Secretary Curtis he asked for specific objections and they were given. After noting them, Mr. Burnham read them and Mr. Curtis said his memorandum was correct as given. These the memorial specifically answers, and still the writer of the letter which bears the Secretary's signature denies that they have been touched on. The entire correspondence shows business yet gentlemanly persistence on one hand, and political sophistry on the other with a set determination to avoid the issue.

At the commencement of President Burnham's letter he tells Secretary Carlisle that he is informed that the letter of the Secretary of the Treasury to him of March 6 was prepared by the Supervising Architect, and he calls attention to the fact that it was not signed by the Secretary himself, but by one of his clerks. This plainly shows that Mr. Burnham did not believe that the Secretary had ever seen the letter of March 6, and in fact he states to the Secretary that he does not think he is responsible for it. In discussing it afterward, in the letter which Mr. Carlisle found to be offensive, he speaks of the statements of "the letter" as being incorrect, and not of Mr. Carlisle's own personal statements as incorrect.

There was absolutely no reason for such an abrupt, angry reply as was finally sent by the Secretary, unless it be because he was determined, as we have endeavored to show, to use the very first chance he got to do this very thing. It is the old story of political machination. The wolf goes up stream and tramples in the water until it is quite muddy; he then appears in the bush below the lamb, and demands to know why his (the wolf's) drinking water has been roiled, and then proceeds to destroy the lamb on the spot.

The public must understand that this is no new contest. The methods of the architectural department in Washington have been notorious many years, and there has been a constant effort on the part of the American Institute of Architects, among others, to bring about such a reformation as will introduce better ways and better results. It is now the representative of not only the architectural profession but of the people.

It will champion the cause of better government buildings and methods of designing and erecting them until a proper, effective system is adopted.

It will ignore diplomatic methods and show to the public the exact status under which the frauds, of which the Chicago post-office ruin is a prominent example, are perpetrated.

It will give its time and its influence to this reform, and will expect the coöperation of every citizen throughout the land who is not bound to inactivity or opposition by lower political ends.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

BY CHARLES E. ILLSLEY, A.M., C.E., ARCHITECT.

CHAPTER VIII—*Continued.*

THE same problem may be solved with the half-distance $\left(\frac{D}{2}\right)$ in a vertical plane instead of locating it on the horizon. In Fig. 134 the wall A B C D, being in a vertical plane normal to the plane of the picture, will vanish in a vertical "trace" (Section 27)

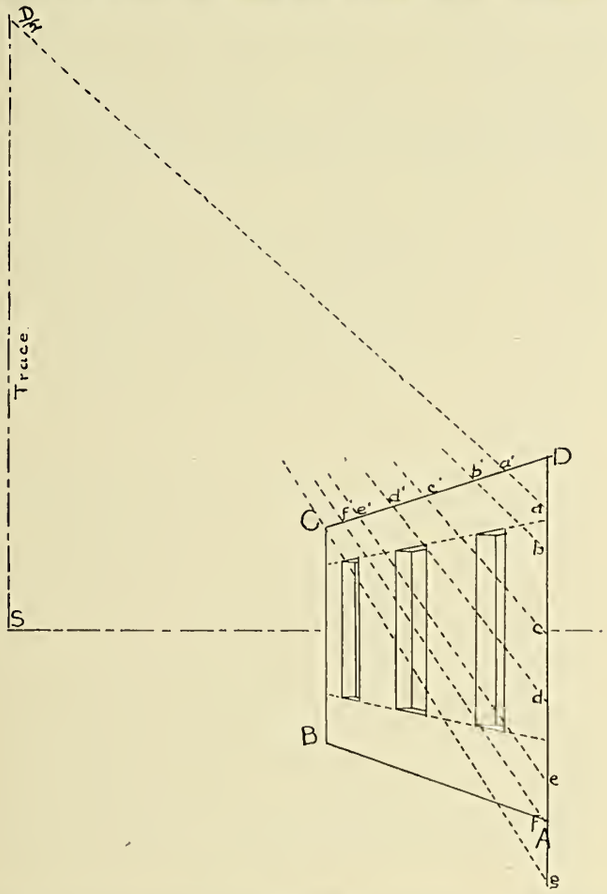


FIG. 134.

through S. On this trace mark the "half-distance" $\frac{D}{2}$ (Section 133). On D A lay off to one-half the scale used in drawing A B C D, the required widths of piers and windows (Section 135).* Radial

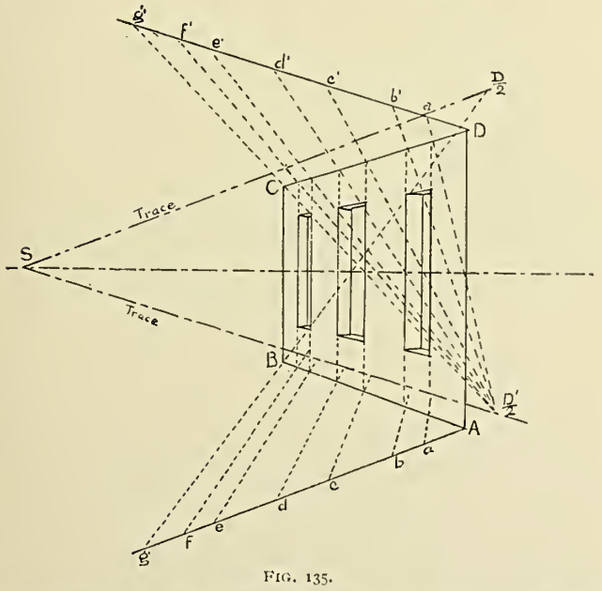


FIG. 135.

lines from $\frac{D}{2}$ to the divisions on D g will cut D C in the points required, and, by dropping verticals from these, the lines of the windows will be obtained.

* In this instance A B C D was drawn originally to a scale of four feet to the inch, and the scale used in subdividing D g was eight feet to the inch.

138. Fig. 135 shows two applications of a still more general and often a much more convenient method of subdividing in any required manner a receding line. The problem is the same as in Figs. 133 and 134. Through either end, A, of A B, the line which is to be subdivided, draw an auxiliary line, A g, in any convenient direction and through S, the vanishing point of A B, draw the line marked "Trace" parallel with A g. Lay off to one-eighth scale on A g the same divisions which in Fig. 134 are laid off on D g. Join g B and produce the line to meet the "Trace" in the point which is marked $\frac{D}{2}$. This constitutes a vanishing point whence radial lines to the divisions on A g will cut A B in the points required.

This problem is solved again at the top of the figure. The auxiliary line D g′ is drawn from D in any convenient direction, and is subdivided to one-eighth scale, precisely as before. Through S is drawn the "Trace" parallel with D g′, and the line joining g′ C is produced to meet this "trace" in $\frac{D'}{2}$, from which point radials are drawn to the divisions on C D. The points where these radials cross C D will be found to correspond with those previously obtained on A B.

139. In the preceding examples the auxiliary lines have been subdivided to one-half the scale by which the perspective wall itself was drawn. Any other scale will answer as well, the choice being entirely a matter of convenience. It is also immaterial from

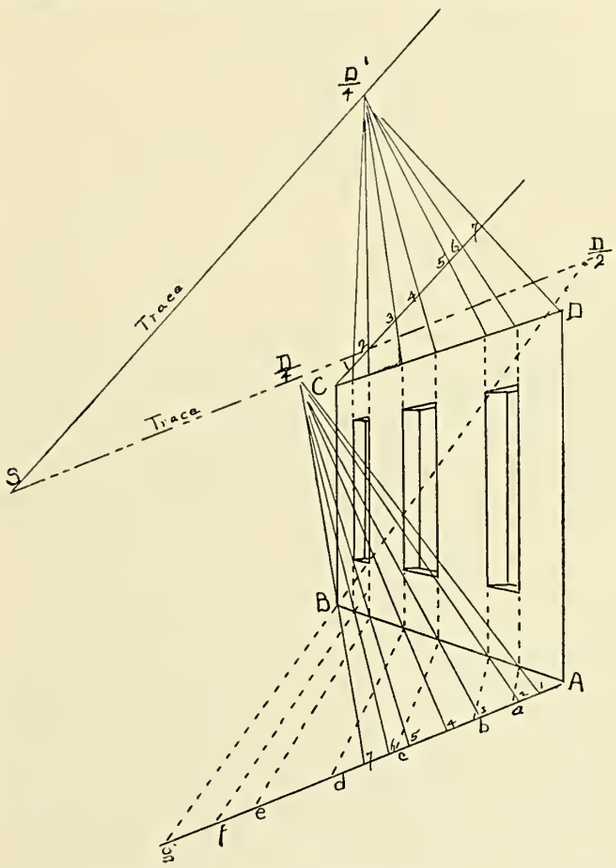


FIG. 136.

which end of the line to be subdivided we draw our auxiliary. While, for convenience, it has usually been drawn from the nearest end (the end where the line to be subdivided meets the plane of the picture), the other end is equally available. These principles are illustrated in Fig. 136, where the wall A B C D and the dotted lines below are reproduced from Fig. 135.

On A g the required dimensions have been laid off a second time to one-half the scale previously used, or to one-quarter the scale used in drawing the wall A B C D itself. From the last point so found, which naturally must be at the middle of A g, a line is drawn to B and produced to meet the "Trace" through S in $\frac{D}{4}$. Radial lines from this center to the reduced divisions on A g cross A B in the same points which had been found by the previous method.*

At the upper part of Fig. 136, the auxiliary starts at the distant end of the line C D, which is to be subdivided. A new "Trace"

* To avoid confusion the new solutions in Fig. 136 are drawn in full lines, while the preceding solutions are in dotted lines.

is drawn through S parallel with the new auxiliary. The latter is divided to one-fourth the scale to which A B C D is drawn, the last point is connected with D, and this line produced to meet the new trace in $\frac{D'}{4}$ whence radials are drawn as before. The new points correspond precisely with the old ones.

The methods described in Sections 124, 126, 137, 138, 139 are all applications of a general principle, which is of great value in linear perspective. Its full development will appear in connection with the discussion of vanishing planes.

Chapter IX.

STEPS AND STAIRS.

140. Problem IX. Fig. 137. To design in perspective a straight flight of stone steps.

This figure illustrates the operation of designing entirely in perspective, without any preliminary drawing. These steps have

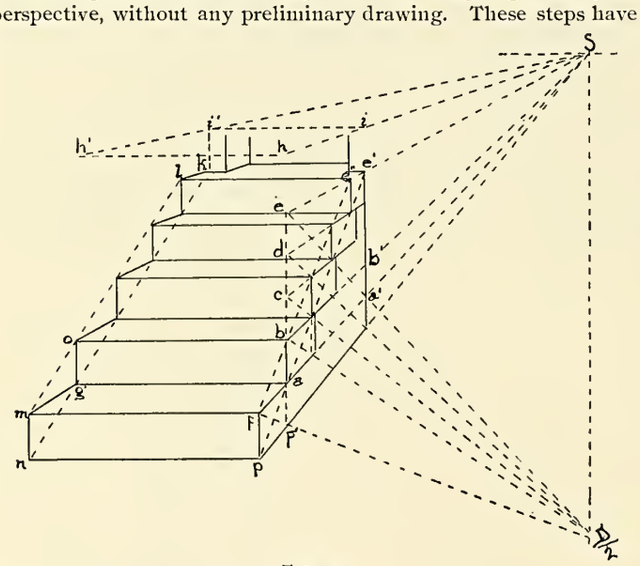


Fig. 137.

a rise of six inches and a tread, "on the run," of twelve inches. The half-distance is used in a vertical plane, just as in Fig. 134. The vertical line f' e is in the picture plane. It will be assumed that the original intention was to have four steps, and that it was concluded afterward to add another step at the bottom.

On the vertical, a e, lay off to scale the aggregate height of four risers and divide into fourths at b c d.* Through each point draw (toward S) a normal, also a diagonal toward $\frac{D}{2}$. It must be remembered that the original intent was to draw but four steps, the lowest step being added as an afterthought. Applying the term "diagonals" to the lines which converge at $\frac{D}{2}$, we observe that the lowest one crosses the first normal a a' in a point whose distance back from *a* equals twice the riser height a b, i. e., it marks the distance back for the next riser. Similarly each succeeding diagonal cuts the same normal in a point which marks the distance back of the following riser. Hence all the risers are found in verticals from the intersections of these diagonals with a a'. The completion of the right-hand end of the steps is but a matter of marking the verticals and normals already found. As a check join a e', b e''; the front and rear corners of the steps must lie in these lines.

141. To construct the left side and complete the steps, lay off a g o b, the true size, to scale, of the first riser. Project the points b, o, to some convenient position, h, h', above the steps; draw normals h S, h' S; project a' upon h S at i, and draw the horizontal i i'. The diagram h i i' h' is a perspective plan of the base of the original flight of four steps, this plan being constructed above the steps for convenience. In this way is found the width i i' of the distant end of the flight.

Through e' draw the horizontal e' k, and project i' vertically upon it at k. Through k draw a normal to meet at l a horizontal, e'' l. These locate the points l k. Join o l and g k, and through each corner of the right-hand end of the steps already constructed draw horizontals to meet o l and g k. Complete the flight by verticals and normals through the points thus found.

142. It is now required to add another step at the bottom. For this purpose extend the slant lines b e'', a e', g k, o l, indefinitely downward. Produce b a to f', making a f' equal to a b. From $\frac{D}{2}$ draw a diagonal through f' to meet the extension of e'' b in f. Draw the vertical f p to meet in p the extension of a e'. Draw the normal f a, and thus complete the right-hand end of the new step. Find the other end by drawing horizontals through these points, as shown, to meet the extensions of o l and g k.

Another method would be to produce the normal a S forward to meet the extension of b e''; thence draw a diagonal f $\frac{D}{2}$ to meet b a produced in f'; then a normal f' S extended to cut in p a vertical from f.

143. Problem X.—Fig. 138. To design in perspective a platform bordered by steps with salient and reëntrant angles.

Here, for reasons which will appear, use is made in the same problem of the whole distance S Vr, and the half-distance S $\frac{D}{2}$. The front riser, A B, is in the picture plane.

At B C mark the aggregate width of the three treads and transfer this distance to the normal B e by the diagonal C e. Draw the diagonal A f to meet the horizontal e f; erect the verticals A d, f d'; lay off the total height of the four risers at A d, and divide into fourths; then draw diagonals through these points. These locate the points c', d', and give the miter lines of the steps at the salient corner A. As a check join a d', A c'; the corners must fall on these lines.

144. Since B C is the aggregate width of the three treads, the point C is in the extension of the trace o g of a vertical plane O' O g d'' at the right hand of the salient projection of the platform; consequently a normal, C S, will cut the horizontal e f in g, which is the plan of d''. Complete the rectangle d' d'' c' c'' of the top riser, and join d'' a', c'' B. Complete the front steps by drawing horizontals from the points already found at the left, these horizontals terminating in the lines a' d'', B c''.

The line o' d'' is intended to equal the width of three treads, i. e., to equal B C in true size. The line d'' o' is a normal, and o' is located by drawing the diagonal g g', the horizontal g' o, and the vertical o o'; for, B g', C o being normals, g e perspectively equals B C; while, since g g' is a diagonal, e g' perspectively equals g e = B C. But g o equals g' e, therefore g o equals B C; and, since o o', g d'' are verticals, we have d'' o' = B C.

145. At the left, set off A E equal to one-half the required length for A D, and, drawing a diagonal to $\frac{D}{2}$, the half-distance, fix the point D. From D draw the diagonal D h, toward V r, to meet the normal f h; erect the verticals h h' and D k; draw the normals a k, d' h', c' l, to meet these verticals; join D l, k h' and

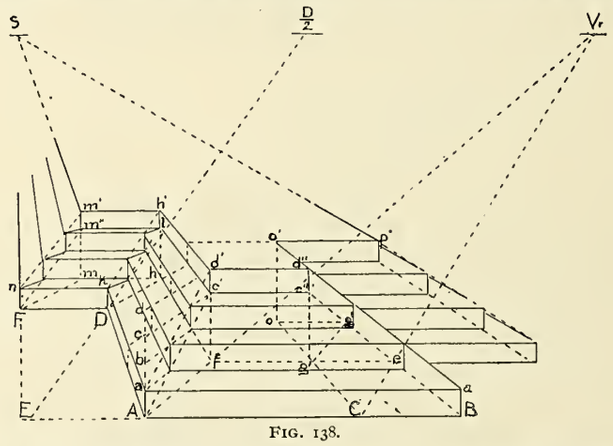


Fig. 138.

draw normals as shown to complete this part of the steps. The miter lines are drawn toward V r.

Draw the rectangles m' h' l m'', D F n k, join F m'', n m' and complete these steps as shown, the miters radiating from V r. Thence draw indefinite normals.

Draw a horizontal, p' o', and produce toward the left to meet d' h'; thence by verticals and diagonals (toward V r), as shown, complete a profile which corresponds with the inaccessible profile of the reëntrant angle at o'. Through the corners so found draw horizontals which complete the flight at the right. The lowest riser is in a continuation of g e, for this line is distant from the picture plane by an amount equal to the aggregate of three treads, which by construction is the true length of o' d''.

(To be continued.)

* By adding up a series of measurements and laying off the aggregate distance at once and then subdividing, the accumulation of errors apt to result when distances are laid off consecutively is avoided.

HENRY VAN BRUNT—ARCHITECT, WRITER AND PHILOSOPHER.

BY P. B. WIGHT.

PART I.

IF we have any reason to thank the French National School of Architecture, it is that it has produced at least three eminent Americans who have not been so enslaved by subserviency to its traditions, dogmas and academic formulas as to be unable to give expression to their native impulses and independent thought. Had these been so paralyzed by the glamor that seems to surround most of the *élèves* of the Ecole des Beaux-Arts of France and blinds them to all the evidences of the modern spirit seen in the outer world, we would not have had the tangible results of their achievements which are now in evidence before the American public. The men referred to are Richard M. Hunt, the late Henry H. Richardson and Henry Van Brunt. Of these the first two named are best known by the works they have created, the influence of which has been felt among the younger architects, and the impression these works have made upon intelligent and thoughtful observers everywhere. The last mentioned was not an *élève* of the school, but having been a pupil of Hunt when he was fresh from academic groves, through him obtained all the advantages of similar training. From early life he became imbued with all the tenets of its curriculum (if such it may be called), and is in all respects the equal of those who have personally received its instruction. For many years he was under the influence of that fascination for ideas that are French only — and only French — that takes such possession of American students who have shared the benefits of its teaching, and whose minds have not been broadened by a thorough knowledge and due understanding of the philosophy of architectural history. Less eminent than the other two in the eloquence of the designer and builder, he has always been foremost among the few architectural critics who have had anything to say and been able to give intelligent expression to their ideas. His early papers were always welcome contributions to the professional gatherings. His elegance of diction fascinated his hearers, and his scholarly exposition of the principles of the modern French school — which are repeated in the work under consideration now — with a fertility of resource that was remarkable at the time, did much to give them a good foothold in our midst, more, indeed, than the weak efforts of many of its American practitioners and imitators.

As a writer he has always been before architectural audiences. Those who have read his papers from time to time have noticed the broadening and liberalizing influence of age and maturity from year to year in his productions. This has been supplemented by an active practice during most of the time, in which the conditions of human progress, and especially of American progress, have made necessary the solution of problems to which no school of architecture could — nor could all the schools — contribute anything but the elements of a proper training. If anything more was necessary to this end, a migration in the interests of business from the classic shades of Cambridge (U. S.), from which he brought without impairment the highest culture of such an environment, to the West (the real West — not Chicago — but the clay hills of Kansas City), fulfilled any further requirement for the expansion of ideas that already fretted their native boundaries. Not because there is anything especially fitted to the exercise of this faculty in such a purlias, but because the will power necessary to such an exercise, the exodus itself, was the mainspring to a result that was perfectly natural. He went thither for what he could do for it, rather than for what it could do for him, and the atmosphere of Cambridge went with him to where it was most needed. The necessities of travel between the old pastures and the new — necessary especially to one who was most loth to dismiss old associations — and the exigencies of business fortunately extended over thousands of miles of roads still farther west, have been the school in which the subject of these lines has found no small part of his later education. This has enabled him to do full justice to the advanced architecture of the western cities as practiced by others, in magazine articles of unusual interest to our eastern friends. A summer residence under the very shadow of the Rocky Mountains, where the sunset veils at once the architect's home and the (so-called) Garden of the Gods, has been no insignificant inspiration of late to his long dormant poetic temperament, which finds expression in the book before us.

It is, therefore, important and pleasant to note that a little book,* which Mr. Van Brunt has recently offered to the public, emanates, not from Cambridge or Boston, but from Kansas City, as indicated in its preface, having only been printed at Cambridge. This, his first creation between stiff covers, even after so long an experience with the pen, attests the natural reserve which he has too long been subjected to; but now that it has come will be welcome to all intelligent readers and students of architecture. It should be a *vade mecum* to every practicing architect of whatever age or condition. It is recommended to those who do not read even what periodical literature so generously places before them every day, for it is a book for the study more than for the office. This suggestion is apposite because it is a patent fact that architects are not generally prone to read much about architecture beyond what the daily papers afford. If they have not done so heretofore they have saved much time that might have been wasted in poring over the senseless theories and baseless philosophies with which architectural literature has been flooded, and now is a good time to make a beginning. There are but few modern writers whose essays on art have not tended to lead us into tangled webs of sophistication, and bring about the confusion of tongues that has so long prevailed. Besides a few great writers like Ruskin and Viollet-le-Duc, who had a great purpose in all they wrote, most of what else is good in architectural literature has appeared in the architectural journals in one form or another, mixed, of course, with a great deal of chaff. No one knows better than those concerned in them how little even these are read. As the late Arthur Gilman once said, referring to the indifference of the general public to the work of architects: "We play to those that will not hear. We pipe to those who neither know nor care how to dance to our genteelest tunes." There are too many in the profession who are only picture fiends. They take out our illustrations for future reference, and throw the rest into the waste basket; or what is worse, trust this duty to the office boy.

Mr. Van Brunt's "Greek Lines" is, as stated in the preface, a compilation of a few essays prepared for various occasions from time to time, only one of which is claimed to be new. It is not a picture book, and cannot claim to have any attraction as such, though it contains many judicious illustrations. But the references to works of the past are so copious that it might be supplemented by a whole library of architectural books and photographs. It is a book to be read, and is intended to aid us in doing our own thinking. It is an illustration of the gradual development of the ablest thinker we have ever had through a period of thirty years, during which he has not only been an untiring and enthusiastic student of the past, but a keen observer of passing events. The last chapter but one is the expression of a mature conviction of what is best for us to do, to which all the others lead up in a way that is not altogether connected, but most remarkable in a series of essays not intended originally to be consecutive. The paper read by Mr. Van Brunt before the World's Congress of Architects, in August last,† just after this book was in print, may fairly be considered as its continuation and in connection with it, for it treats only of the present condition of architectural practice in America.

The first chapter of "Greek Lines" is the only one to which the title strictly applies, but it is the keynote of the whole. The architecture of Athens, under Pericles, from what we know of it, is the only perfect development that archæology records, adapted to the needs, conditions, materials and resources of the people and country, embodying all that was then known of construction, and embellished with sculpture, which no subsequent race or nation has ever claimed to equal. It is generally assumed that under such considerations it was a perfect art. In what this consisted is the aim of the essay to show. The only other art that can be claimed to have been perfected is that of Egypt, which was very nearly the same in the time of the Ptolemys as in that of Sesostris. We have no remaining evidences of its development, after it became a stone architecture, from primitive forms. But we know that it was stationary for two thousand years, which, however, is no proof that it was perfected. Grand and imposing as some of its sculpture may have been, it never advanced beyond forms that

* "Greek Lines, and other Architectural Essays," by Henry Van Brunt, F. A. I. A. Boston and New York: Houghton, Mifflin & Co., 1893.

† "The Growth of Characteristic Architectural Style in the United States," a paper by Henry Van Brunt, read before the World's Congress of Architects, Chicago, August, 1893. Advance sheets of the "Proceedings of the American Institute of Architects."

may be called archaic, and the element of beauty was seldom developed in it. But it is reasonable to assume that it was all of which the intellectual development of the people was capable at any time of their existence. What is most remarkable about it is that the type was preserved for two centuries after the land came under Greek domination, and was even respected for a time after it came under the sway of Rome. It is therefore out of consideration, and remains only an object of interest for the archæologist and antiquary. The arts of Greece in their earliest dawn absorbed all that was valuable in those of Egypt, and the same is true of those of Assyria, the only other country in which any known art existed at the time. Greece, therefore, is a safe starting point.

Mr. Van Brunt points out how, notwithstanding the experience of over twenty centuries which record the rise and fall of architectural styles from the time of Pericles, it was not until the latter part of the eighteenth century that anything was known of the architecture of Greece that was of any practical value to the architect. This was followed by an attempted revival of its forms without its spirit and substance, the failure of which he graphically describes.

It has remained for the witnesses of these mistakes to discover its true essence and meaning in the nineteenth century. Of these we have had Schinkel and Semper in Germany, Henri Rabrouste and Viollet-le-Duc in France, followed by Duban and Duc, and in America, Richard M. Hunt and Henry Van Brunt. Mr. Van Brunt aptly describes the difference between a Greek line (literally) and any other line. In brief, it is a line of varying curvature, as distinguished from one made of arcs of circles. This is not a perfect way of expressing it, but will answer our purpose for the time being. The words are used as a metaphor throughout the book. The Greek line exhibits the feeling and motif in Greek art by which it is distinguished from all other arts. It is the line of feeling and intellectual expression.

With this understanding of it we are freed from all thought that we can repeat it in imitation of Greek temples and literal copies of Greek details. It simplifies the study of architecture to learn that this is the basis of all healthy architectural thought. We can analyze the construction of the Greek temples as Viollet-le-Duc did, can follow the exquisite ramifications of their volutes and anthemions, and realize the perfected association of their sculpture without one thought of ever repeating them, if we but realize the true meaning of the Greek line as developed in all these productions. This is the foundation of all independent thought and all original creations. There are no secrets to those who truly appreciate what it is. The whole history of intermediate architecture from Pericles to the nineteenth century is revealed to us by archæologists and photographers, like an open book. In this long period the art has expanded, contracted, developed and died. New constructions have been invented, new motifs discovered. The field for the historian and archæologist seems to be almost boundless, notwithstanding the ravages of time. Enough and more than enough remains for all that we want to study. We have an *embaras de richesse*. The modern architect has so much before him that he knows not which way to turn.

One object of Mr. Van Brunt is to show the absurdity of the system of eclecticism that has prevailed in the nineteenth century, and is being practiced all around us and on nearly all of the civilized globe, in consequence of our having so much knowledge and not knowing how to use it. It is not knowledge that we want, but principles, and Greek lines are the basis of the only principles that we need to follow. They are the basis of truth in construction, as they are of truth of decoration, sculpture and painting, which together comprise the art of architecture.

But such generalities are not to the point. We ask Mr. Van Brunt to tell us what to do to get out of the darkness of confusion in which we have existed so long. For the answer to this we cannot look to one chapter or paragraph for advice, but must take the work as a whole. Only those who understand his meaning as a whole will be able to make practical application of it to their own experiences. But it must be understood that he has not discovered anything new; he has no screed or cure-all. The whole book is an elucidation of principles that are grounded in nature and truth; that were once known and applied, but have long been forgotten. It is the demonstration of a philosopher and not the dictum of a pedant. History and archæology are only his handmaids and witnesses to assist in the demonstration.

(*To be continued.*)

THE A. I. A. VERSUS THE GOVERNMENT ARCHITECTURAL PRACTICE BILL.

On February 14, 1894, President D. H. Burnham, of the American Institute of Architects, presented a memorial to the Hon. John G. Carlisle, Secretary of the Treasury, upon the subject, and including all the correspondence between the Secretary of the Treasury, Jeremiah O'Rourke, Supervising Architect of the Treasury, and the President and Secretary of the Institute, relative to the Tarsney bill since it was passed, on February 20, 1893. The memorial and subsequent correspondence to date is as follows:

MEMORIAL TO SECRETARY CARLISLE.

AMERICAN INSTITUTE OF ARCHITECTS,
OFFICE OF THE PRESIDENT, THE ROOKERY.

CHICAGO, February 14, 1894.

To the Hon. John G. Carlisle, Secretary of the Treasury, Washington, D. C.:

SIR,—About one year ago, at your request, Messrs. R. M. Hunt, Charles F. McKim, and President Kendall, of the American Institute of Architects, called on you in Washington regarding the bill regulating the employment of architects for government work. At that time you had an interview with them, and assured them that you agreed with the American Institute, that every government building thereafter should be built upon plans selected through competition among the architects of the country.

In November last the secretary of the American Institute of Architects wrote to the Supervising Architect of the Treasury on the same subject, and received the following answer:

WASHINGTON, D. C., November 11, 1893.

Mr. Alfred Stone, Secretary A. I. A., Providence, R. I.:

SIR,—I beg to acknowledge the receipt of your letter of the 6th instant, relating to the law giving the Secretary of the Treasury authority to obtain plans for government buildings by competition, etc.

Referring to that passage in your communication in which you inquire whether it "is not possible to find some way to overcome the prejudices of the Secretary of the Treasury, if he is prejudiced against it, or of finding means to induce him to institute competition on several of the very important buildings ordered by Congress." I have to remark that I have no reason to believe that there is, or has been, any reason for deferring action in this matter beyond the fact that the Secretary's time has been so fully occupied by public business of the most pressing character that he has not been able to give the law in question the consideration necessary to putting in operation the methods therein contemplated.

Respectfully yours,
J. O'ROURKE, Supervising Architect.

On these assurances the officers of the Institute rested. In the interview I have mentioned above, you mentioned the Buffalo building as one which might be designed under the new bill, and the country has been looking forward to your taking action in this direction at an early date.

On January 9, 1894, the board of directors of the Institute met in New York, when a cut was presented, through their Buffalo Chapter, showing a design for the proposed Buffalo building. It was stated to the board that it had been completed by the Supervising Architect of the Treasury after he had written to Mr. Stone as above quoted.

Though the board had understood that a competition was to be had for the Buffalo building I believe no protest would have been sent to you concerning it, but for the fact that the design was unanimously considered to be inferior and unworthy for the purpose. The protest sent to you was signed by the president, the vice-president, the secretary and a large number of the directors of the Institute, and read as follows:

January 9, 1894.

To Hon. John G. Carlisle, Secretary of the Treasury:

SIR,—At the annual meeting of the directors of the American Institute of Architects, held in New York on January 8, 1894, a cut from a newspaper was submitted by its Buffalo Chapter purporting to represent "a design adopted by the Honorable Secretary of the Treasury for the proposed new Federal building for the city of Buffalo."

The directors of the Institute believe it to be their duty to their profession, and to the whole community, to protest. Any structure of the general character of the design represented by the cut in question, if carried into execution, will be found absolutely wanting in the fundamental elements which go to make a public building, and will be condemned by the community.

We therefore respectfully urge that you use your power to prevent the construction of this design. We have the honor to be, very respectfully.

To this communication, which was signed by the officers and several members of the A. I. A., no reply was written, but individual members of the board each received a copy of a letter, addressed to him in his private capacity, the original of which was an official letter, sent to Mr. Alfred Stone, "Secretary of the Institute." It read as follows:

WASHINGTON, D. C., January 17, 1894.

Mr. Alfred Stone, Secretary A. I. A., Providence, R. I.:

DEAR SIR,—The Honorable Secretary of the Treasury has referred to me a rather clumsily folded communication, without official heading, accompanied by a design, cut from a Buffalo paper, of 'Proposed Federal Building for Buffalo,' inclosed in an office envelope of George B. Post, architect, New York, purporting to be a protest of the board of directors of the A. I. A., adopted at a meeting held in New York on the 8th inst., against the adoption of the said design, signed by D. H. Burnham, president; George B. Post, as first vice-president; Levi P. Scofield, second vice-president; yourself as secretary and several other members of the A. I. A.

This communication is of such an unusual and extraordinary character, based on *ex parte* and indefinite information, and so at variance with professional courtesy and good breeding, that in justice to the A. I. A., I hesitate to believe in its legitimacy, and request that you will kindly advise me by return mail if it has really emanated from the board of directors of the A. I. A. On receipt of your response I shall give the matter the attention which it may deserve. Very respectfully yours,

JEREMIAH O'ROURKE, F. A. I. A.,
Supervising Architect.

The Supervising Architect in this communication states that the letter of the board to yourself was of an unusual and extraordinary character, based on "*ex parte* and indefinite information,"

the infereuce being that the design shown by the newspaper clippiug was not made by the Treasury Department, or that it did not truly represent the latter. I am now in possession of the annual report for 1893, of the Supervising Architect, and find that its frontispiece is the identical design inclosed to you. Both were evidently made from the same original drawing. Our information, therefore, was exact and authentic, instead of being based, as stated by the Supervising Architect, on that which was "*ex parte* and indefinite."

Mr. Stone replied as follows:

PROVIDENCE, January 19, 1894.

Mr. Jeremiah O'Rourke, Supervising Architect, Washington, D. C.:

DEAR SIR,—Your favor of the 17th received and conteuts noted. At the meetiug of the board of directors holden in New York on the 8th and 9th inst., a communication was received from the Buffalo Chapter, containing a cut from a Buffalo paper of the proposed Federal building for Buffalo, and asking for some action in the matter upon the part of the directors. The matter was fully cousidered aud discussed by the board of directors, and a letter was sent to Hon. John G. Carlisle, Secretary of the Treasury, upon the subject, and the letter was forwarded to Washington by Messrs. S. A. Treat and W. W. Clay. I do not know whether they delivered the letter to Secretary Carlisle in persou, or uot, but should have supposed that if they did not it would have been accompanied by some letter. Had a communuication to Secretary Carlisle beeu sent by mail I should have written him an official letter giviug him the facts above stated.

You will notice that the letter states that the cut represents what purports to be a cut of the proposed Federal building for Buffalo. If it is not a cut of the proposed buildiug, then the criticisms, of course, do not obtain. If it is, or if it is reasouably near to what is proposed for Buffalo, then I think that the opinion of the board would remaiu unchanged. It is very much to be regretted that the building at Buffalo should not have been the occasion of such a competition as was contemplated by the so-called Tarsney bill, and I would add that it was supposed by the gentlemen who saw Secretary Carlisle last winter that it was his inteution to inaugurate the scheme by putting the Buffalo buildiug out to competition.

I do not understand that this committee thought that Secretary Carlisle absolutely promised the committee such a course, but the impression made upon them at that time was that that was his intention.

Yours truly, ALFRED STONE, Secretary.

Since that time no further action seems to have been taken in Washington until the executive committee of the Iustitute called on you, February 5.

The Buffalo Chapter, through its secretary, Mr. J. R. Porter, finding that there was no action being taken, and haviug been strongly urged by the people of Buffalo, the citizens of the country, and at large by the whole architectural professiou, requested that the executive committee lay those matters clearly before you in Washington at once, that we state the case to you and explain the rights of the profession under the law of 1893, and the undoubted wishes of all intelligent people iu the couutry. To this end I wrote to you on January 31, aud wired on February 3, requesting you to give us a hearing, and stating that the executive committee would be in Washington on February 5. The members convened there on the day agreed. At 11 o'clock a note came from your private secretary, which read as follows:

February 6, 1894.

Mr. D. H. Burnham, President A. I. A., Arlington Hotel, City:

DEAR SIR,—I am directed by the secretary to acknowledge receipt of your letter and telegram askiug for a hearing before him today relative to the proposed plans of the public building at Buffalo, New York, aud in reply thereto I have to iuform you that his engagements for today will not permit him to give you the hearing you request. He has, however, referred your correspondence to Hon. Jeremiah O'Rourke, Supervisiug Architect of the Treasury Department, and has authorized him to confer with your committee about the above matter. Very respectfully,

H. W. VAN SENDEN, Private Secretary.

It was difficult for the members to uuite on a time to meet in Washington, because all of them have importaut iuterests in hand. They did not go for private ends, but for a purpose in which the community is now deeply interested. It was a disappointment that you were not able to see them, as you had previously urged the same men to call in reference to this matter, aud had then intimated that you would communicate with the profession or its representatives from time to time regardiug the law. They were placed in an embarrasing position, as they could not meet Mr. O'Rourke uutil he had withdrawn his letter to Mr. Stone dated January 17, which reflected upon their official action in a manuer which is felt by the entire executive committee to be insulting to them.

The committee, however, was met by the Assistant Secretary of the Treasury, Mr. Curtis, who received them in a very satisfactory manner. He explained frankly the status of the case and the difficulties iu the way of taking action under the law as it stands.

After consultation with him the committee had a clearer understanding of the subject and concluded that it was not necessary to see you personally on that day, but that a better course would be to prepare a memorial, covering the points raised by Mr. Curtis, and which we understaud to represeut your views.

He told the committee that the design of the Buffalo building had been withdrawn from the Postmaster General's office, where it had been sent for approval, and gave us to understand that awaiting our further communication the work would rest where it was, and then made the following points, namely:

1. That it will cost more for architectural fees if outside men are employed instead of proceeding in the old way, through the Supervising Architect's office.

2. Since the bill was passed, which gives you authority to employ outside men, congressmen have claimed the right themselves to nominate the architects to be employed for each place and are very generally opposed to the competition system, all of which adds to the difficulty of taking the action contemplated by the law, and for which purpose, principally, it was passed.

3. That you are now urged to proceed with the buildings in Buffalo and elsewhere in order to furnish work to the unemployed people.

4. That there is no scheme or code prepared on which a competition can be conducted.

Since leaving Washington I received the following letter from Hon. Jeremiah O'Rourke, the Supervising Architect of the Treasury:

WASHINGTON, D. C., February 6.

Mr. D. H. Burnham, President A. I. A., Arlington Hotel, Washington, D. C.:

DEAR SIR,—The honorable Secretary of the Treasury has referred to me your letter from Chicago of January 31, aud your telegram of February 3, also telegram of same date from Chicago, of Mr. John R. Walsh, relative to Buffalo Federal building, etc.

I beg to assure you that I am now, and always have beeu, entirely favorable to a satisfactory solution of the interesting but somewhat complicated problem of putting into practical effect the provisions of the act approved February 20, 1893, authorizing the obtainiug of plans for public buildings under competitiou, and that I shall be much pleased to meet you or the executive committee of the A. I. A. at any convenient time for conference and mutual exchange of views on this subject. Very respectfully yours,

J. O'ROURKE, Supervisiug Architect.

To this I replied as follows:

CHICAGO, February 9, 1894.

Mr. Jeremiah O'Rourke, Supervising Architect Treasury Department, Washington, D. C.:

DEAR SIR,—Your valued favor of the 6th inst., sent iu care of the Arlington, reached that hotel the day after I left Washington, and was laid on my table this morning. Please accept my thanks for the conteuts, which I have carefully noted.

I regret exceediugly that the conference which you propose betweeu yourself and the officers of the A. I. A. is impossible. It can only be made so by the preliminary withdrawal ou your part of the official letter dated Jauuary 17, signed by yourself as "F. A. I. A." and as "Supervisiug Architect," and addressed to Mr. Alfred Stone as "Secretary A. I. A.," in which you refer to the document sigued by the directors of the American Institute of Architects as "at variance with professional courtesy and good breediug," etc.

I sincerely hope you will withdraw the letter I refer to, aud also the copies sent to the members of the directorate. I am sure you will gaiu the esteem of all meu of the profession by taking this course.

By order of the executive committee of the Iustitute I am putting together the suggestions made by them ou Mouday, iu the form of a memorial, which is to be forwarded to the honorable Secretary of the Treasury, because we were informed by Secretary Curtis that such a document was desired aud expected before takiug action on the Buffalo buildiug. I have the houor to remain, faithfully yours, D. H. BURNHAM, President A. I. A.

By the above statement of facts, you will be able to review the history of the case down to the present date.

I now have the honor of taking up the points brought out in the interview with the honorable Assistant Secretary, in Washington, on February 5. The gentlemen of the committee of the Institute who were present on that occasion were: Mr. George B. Post, of New York; Mr. E. H. Kendall, of New York; Mr. Charles F. McKim, of New York; Mr. Arthur Roach, of Boston; Mr. William W. Clay, of Chicago; Mr. Samuel A. Treat, of Chicago.

Each of them would be regarded as a competent critic of architecture and there cau be uo doubt as to their fairness.

The design of the Buffalo building, which is so often referred to in the above papers, was examined by them with a view of suggesting changes to bring it up to the proper standard for a structure of that nature. Their unanimous conclusion was that such a course was not possible; that to make the present design satisfactory would involve changes so extensive as really to produce a new design; that it would therefore be better to start *de novo*. In short, it is the opinion of the committee that the defects in the design, for the purpose, are radical.

The government paid out in 1893, for its buildings and repairs, apart from purchases of ground, about $3,200,000. The total expenses of the Supervising Architect's office for 1893 were $198,000, or six per cent on the cost of the work actually done.

The price for the same service by the best men in the country in private life is 5 per cent, or 1 per cent less than the actual cost to the United States for the same thing in 1893. This 1 per cent ought to very much more than cover the cost of the services, which, under the bill, the Supervising Architect would still have to furnish, that is, of estimating, inspecting of accounts, auditing, and such superintendence as would be needed to supplement that done by the architects themselves. Any reputable architect would consider it extremely extravagant if he found that the service left under the bill to the Supervising Architect had cost him in his private practice one per cent of the value of the buildings themselves. Instead of it costing the government more for architectural service if private practitioners be employed, the cost will be reduced and there will be a considerable saving.

The entire profession of architecture desire to have the proposed building for Buffalo thrown open for competition, which shall include the architects of the country. This, I am informed, is also the wish of the profession in Buffalo. From what little agitation there has been in that city, it is evident the people there are quite as eager that this course should be pursued as are the architects themselves, and it can be proved to you that congressmen from that place can only represent their people properly by advising it.

The people are no longer ignorant regarding architectural matters. They have been awakened through the display of the World's Columbian Exposition of 1893, where it was generally remarked that the government building was inferior to any of the other large structures.

The question the people of Buffalo now ask is not "Can the act of '93 be improved?" They know that, as it stands, you have the power to order a competition for their building. They have the opinion of the board of directors of the Institute that the design made in Washington is improper, and they believe this themselves. They ask you to take the step which the law authorizes, thus insuring a noble monument which may be forever a pleasure and pride to the city.

Aud to this eud, by authority of the Executive Committee of the Institute, I have the honor to state that the members of the

American Institute of Architects will compete for this Buffalo building without pay, except to him whose design shall be chosen.

I think the Assistant Secretary was mistaken about the urgency of the Buffalo people to have the building started at once, because of the need of furnishing employment to laborers. I have had a number of clippings from the Buffalo papers, some of them being editorials, in which this position is strongly controverted. It is felt there that it would be poor economy to push forward an improper design in order to furnish work a few days earlier for the small number to be employed, and although there is sympathy for the unemployed, this course would ultimately cost the city a price which it is not willing to pay. The competition can be carried through in an exceedingly short time, if you will order it. The exigency of the case would be considered by the architects, and they would be willing to prepare much quicker than could ordinarily be expected of them.

I have already said that the architects themselves will agree to furnish a full and satisfactory competition for this special case without cost to the government. We are also ready to assist the government in the arrangement of a code for the competition. This matter of "competitions" has been studied from time to time by very able architects, and a code for conducting them has more than once been printed. I attach one, considered to be satisfactory, which I have changed to adapt it to the Buffalo case. I respectfully suggest that the twelve competitors called for by the code be nominated as follows:

By yourself, out of a list furnished by the Institute	6
By the Buffalo congressman	3
By the Buffalo Chapter, A. I. A	3
Total	12

I would suggest that the plat to accompany the competition code will show:

Streets, width and grade; sidewalk, width and grade; sewers, size, depth and pitch; quality of earth for foundations; water pipe, size and location in street; gas pipe, size and location in street; angles (numbering of degrees) at corners; houses now on lot, profile of lot, necessary restriction (if any) under city law of Buffalo, scale of plat, etc.

This code will, of course, need your revision, and in that case the officers of the Institute will be glad to go to Washington and advise with your subordinates regarding it.

There is a matter of importance which I cannot find has ever been brought to your attention. That is, that the government buildings are said to cost more per cubic or square foot than the same sort of structures in private practice.

I am having a table made showing comparative cost of government and private work of a similar nature. I desired to delay this memorial until I could lay before you the evidence of the necessity of employing skillful architects because of the economy to the government, but have concluded to send the paper in and follow it with the tables as soon as they can be completed. It seems to us that for this cause, if for no other, the change we ask should be made.

I note by the public press that the supervising architect recently informed Assistant Secretary Curtis that it will take three years and a half for his office, as now constituted, to design the buildings already authorized. If this be approximately true, the retaining of a number of the most able architects of the country to assist him is imperative and urgent.

I now have the honor to request you to name a day when the executive committee of the Institute may be heard by you on the questions covered by this memorial. We offer to assist in placing its architecture upon the footing demanded by the country. We will serve without pay, giving our best endeavors to the work. I have the honor to remain yours faithfully,

D. H. Burnham, President A. I. A.

COMPETITIVE CODE FOR A POSTOFFICE BUILDING TO BE ERECTED BY THE UNITED STATES GOVERNMENT IN BUFFALO, NEW YORK.

Office of the Secretary of the Treasury,
Washington, D. C.,
....., 1894.

M....., Architect:

Dear Sir,—The Secretary of the Treasury of the United States, being duly authorized by law to procure designs and commence the erection of a postoffice building in Buffalo, New York, hereby invites you to form one of twelve competitors for the position of architect. The list of names of those who will compete is:

1. .....
2. .....
3. .....
4. .....
5. .....
6. .....
7. .....
8. .....
9. .....
10. .....
11. .....
12. .....

The accompanying plat shows the location, dimensions, grades and all other information needed in designing the building.

The requirements to be met in the design are as follows:

(Here show number, size and juxtaposition desired, of rooms, elevators, stairs, closets, vaults, etc., together with heights of stories, and all other information deemed essential to a proper understanding on the part of the designer.)

(State style and sort of material desired, if a decided choice has been made.)

The cost of the building complete, including decorations, electric plant, electroliers and gas fixtures, but exclusive of your commissions, is not to exceed ..... dollars.

The competition will be conducted under the following code, namely:

Mr. ..... will act as professioual adviser, and he will appoint his own custodian for the designs.

Each competitor to furnish the following drawings and no more:

To the scale of ⅛″ = 1 foot, finished plainly iu India ink, without color or useless ornament.

1st. Name the number of stories.

2d. Two vertical sections.

3d. Location of building on lot, showing, if desired, terraces, steps or other conveniences or ornaments.

4th. Two elevations.

To the scale of 1-16″ = 1 foot, in black lines without shading.

Two accurate perspective views, the point of sight to be chosen by the designer.

The style for rendering the elevations and the perspective to be as shown by accompanying lithographs.

A brief typewritten description without ornamentation is to accompany the drawings.

Each sheet, the description and the portfolio to bear a motto or stamp, but not the name, initials, monogram, or any mark of the designer, by which another can discover his identity.

A sealed envelope containing the name and address of the designer shall aecompany the portfolio, and this also shall bear the motto or stamp chosen.

The drawings must be delivered into the hands of the professional adviser at ....., on ....., 1894, between the hours of 12 M. and 3 P. M., and no design shall be considered which shall be delivered before or after that time.

The custodian shall then examine each set. If the requirements regarding style and rendering of drawings and observance of secrecy shall have been observed, he will pass the design over to the professional adviser; but he will reject any that fail in this respect. The custodian will hold the envelopes, unopened, which contain the names of designers, until the final decisions shall have been rendered by the Secretary of the Treasury.

Competitors may enter alternative designs.

The professional adviser is not to look at any design for this competition, except those passed over to him by the custodian. No one is to see or inspect the drawings except the professional adviser, and such critics as he may choose to consult.

When the designs shall have reached the hands of the professional adviser, he shall at once proceed to examine them, and as soon as practicable, but not later than.....1894, he shall make a selection of the five which, in his judgment, most nearly meet the requirements. The five seleeted designs shall then be immediately laid before the Secretary of the Treasury who shall, on or before the.....day of.....1894, make a selection of one set of drawings, which choice shall carry with it the appointment of the author as architect of the building. The other fonr designs shall then be marked by the professional adviser iu the order of excellence from two to five inclusive. The envelopes shall then be opened and the names attached, and the Secretary of the Treasury shall canse a proper statement to be prepared and sent to each of the five, in accordance with these facts, which statements shall be handsomely engrossed and finally signed by the Secretary of the Treasury and the professional adviser.

It must be distinctly understood, however, that no design shall be selected or laid before the Secretary of the Treasury for his consideration, unless there is evidence that it can be erected for the sum of money stated above. Therefore, to each typewritten description must be attached a statement made by some well-known and responsible contractor, that the building can be completed for the price, and the contractor must desiguate the design by its motto or stamp, and not by the owner's name.

At the close of the competition, the drawings of the competitors shall be returned to them, and nothing original as to this competition shall be taken from a rejected design without the consent of the author.

The design of the successfnl competitor may be altered and the cost increased or decreased after it shall have been accepted by the Secretary of the Treasury.

All expenses of this Buffalo competition are to be met by the competitors, except the cost of employing the professional adviser and of engrossing the letters to prize-winners, which will be borne by the government.

The architect selected to design and supervise the building shall be paid five per eentum of its gross cost, aecording to the schedule of charges of the American Institute of Architects.

....
Secretary of the Treasnry, Washington, D. C.

Secretary Carlisle's reply to the memorial, President Burnham's answer and the concluding letter from Secretary Carlisle are as follows:

Washington, D. C., March 6.

Mr. D. H. Burnham, President the American Institute of Architects, the Rookery, Chicago, Illinois:

Sir,—I have to acknowledge receipt of your communication of the 14th ultimo, relating to the action desired by the Institute of Architects on the part of this department for the purpose of execnting the act of Congress approved February 20, 1893, and covering memorial and code of procedure in the competitions authorized by said act.

The memorial has received careful consideration, and I am constrained to say that it does not contain such suggestions as will enable the department to overcome the difficulties briefly stated to your committee by Assistant Secretary Curtis, as specified on the eighth page of the memorial.

Furthermore, the memorial is confined exclnsively to elucidating a plan for the competition only, and leaves without discussion, and unsolved, all the principal obstacles in the way of putting the act referred to in force.

As the experiment may be tried with some other building quite as well as with the Buffalo building, and as the department is ready to proceed with the working drawings for that building, it seems unnecessary and inexpedient to delay its construction pending the further consideration of the matter, especially as it is evident that additional legislation will be reqnired to enable the department to proceed with all proper safeguards of the interests of the government.

It has, therefore, been determined to proceed with the work in accordance with the design prepared by the Supervising Architect, which is satisfactory to the department, and which it is believed will, when carried into execution, meet the approval of the publie.

This decision must not be aecepted as indicating the opposition of this department to the general purpose of the act of February 20, 1893. On the contrary, I will favor any practicable method by which the department can avail itself of competition for the elevation and improvement of the architecture of our public buildings.

While it would afford me pleasnre to have another interview with the members of your Institnte, in view of the decision reached in the pending matter, I suggest that it is unnecessary to have another confereuce, unless you are prepared to suggest such additional legislation as will accomplish the purposes you desire.

Very respectfully,

J. G. Carlisle, Secretary.

American Institute of Architects,
Office of the President, The Rookery.

Chicago, March 9.

To the Hon. John G. Carlisle, Secretary of the Treasury, Washington, D. C.:

Sir,—I am astonished by the contents of your letter of March 6, just received. I am, however, informed that it was prepared by the Supervising Architect of the Treasury, and I observe that it was signed for you by one of your secretaries.

Its statements are very inaccurate and I gladly believe that it has not passed your scrutiny. The proposed change is not "the action desired by the Institute of Architects" alone. It is one in which the country is deeply interested.

You yourself inaugurated it when you sent for a committee from the Institute one year ago. At your request the most eminent men in the profession

visited you, headed by the president of the Institute. You told them then that you were in accord with them regarding the law which had just been passed.

At that interview you yourself brought up the Buffalo postoffice as a case in which the law might first be tried. The architects of the country favor the change, as do all intelligent citizens. It is not a private measure of theirs, but one in which you yourself took the initiative.

I quote from your second paragraph: "The difficulties briefly stated to your committee by Assistant Secretary Curtis, as specified on the eighth page of the memorial."

I do not understand why the letter juggles with words. Your department stated the objections and they are written in the memorial on page eight, and are numbered from one to four, inclusive. You now say "the memorial is confined exclusively to elucidating a plan for the competition only, and leaves without discussion, and unsolved, all the principal obstacles in the way," etc.

Page eleven of the memorial starts with the sentence: "I now have the honor of taking up the points brought out in the interview with the Honorable Assistant Secretary," etc., and then goes on to carefully discuss each of them and solve the difficulty.

I will emphasize what I there said.

Principal obstacle No. 1 was the claim of your department that it will cost more to employ outside architects than under the preseut system? I showed on page eleven that your expenses now are eight per cent of gross cost of building and repair work as per annual report of Supervising Architect's office for 1893. I have just been told by a former and recent holder of that office that in his day the government buildings cost not less than nine per cent for the design and superintendence, and that it has long been the custom in the Supervising Architect's office to charge each job for designs and draftsmanship as a part of the cost of the whole. Now as the annual report does not go into detail, but shows simply the gross cost of each building, the real government expense for architectural work is much in excess of the gross sum stated in the annual report as the expense of the Supervising Architect's office. In the memorial eighteen lines are devoted to the discussion of this "principal obstacle" No. 1.

Principal obstacle No. 2 was the claim of your department that congressmen stood in the way because they demanded the right to appoint the architect, each for his own particular locality.

The memorial meets this by suggesting in the code that congressmen may appoint a part of the competitors in each case. Therefore the memorial fully meets this point also.

Principal obstacle No. 3 was that the people of Buffalo were urging you to proceed with their building in order to quickly furnish work to unemployed men. The memorial devotes eighteen lines to this item on page twelve. It discusses the matter fully and shows what you must now more thoroughly believe, that the Buffalo people do not wish to have any action of this sort taken, but that they do desire to have a beautiful and fitting building.

Principal obstacle No. 4 was that no scheme or code had been prepared on which competition could be conducted. The memorial contains a code worked out after Assistant Secretary Curtis had stated the trouble. This paper was prepared with much care and thought, and was forwarded to you promptly on the 14th of last month. The memorial also contains a statement to you that the members of the Institute will give, without cost, all the time that you may require of them to help the department in the perfecting of the new system.

Is not this "principal obstacle" No. 4 met by very many pages of the memorial?

The claim that the memorial does not discuss or solve the principal obstacle is absurd.

There is no business reason why the law may not be put in force at once, nor has there been, that I am able to discover.

The working of the Supervising Architect's office is not a freemasonry requiring special trained adepts to undertake it. It is a simple organization which any good business man with a knowledge of building can understand or operate, and I venture to assert that if the good will to do so were present in your department, the organization of the office on the basis of the present law, which gives you the right to employ the best designers in the country, could be brought about in a few weeks, and that it would then be better than the present one.

I do not forget the protestations of the Supervising Architect of his readiness and anxiety to do all in his power to forward this important matter. I am aware that you, yourself, stated to the gentlemen of the Institute that you were in hearty accord with them on the subject. I am also aware that twelve long months have since passed, during which nothing whatever has been done in your department looking toward the carrying out of this law, except at the eleventh hour, when Mr. Secretary Curtis stated to a committee the four principal obstacles which were in the way.

The obstacles are not real ones and never were, and after carefully looking over the ground I can see no others, although I am tolerably familiar with the workings of the Supervising Architect's office in Washington, and entirely familiar with the law on the subject. You now inform us, in effect, that the law must be amended before you will act under it. I can see but one amendment which is needed to insure the satisfactory working of this measure; that is, the introduction of a clause ordering the Secretary of the Treasury to carry out its plain intent and purpose and not leaving it to his discretion. I have the honor to remain, Yours faithfully,

D. H. Burnham, President A. I. A.

Washington, D. C., March 12.

Mr. D. H. Burnham, President American Institute of Architects, The Rookery, Chicago, Ill.:

Sir,—Your very offensive and ungentlemanly letter of the 9th instant is just received, and you are informed that this department will have no further correspondence with you upon the subject to which it relates, or any other subject. Very respectfully, J. G. Carlisle, Secretary.

CORRESPONDENCE.

Milwaukee, Wis., March 22, 1894.

Editors Inland Architect:

In your February issue there is an editorial criticising the action of our firm in taking out an injunction in the Milwaukee Library competition. As you seem to take the matter in the way of a joke, allow us to state our side of the case and explain a few points to the profession that you seem to have forgotten or never have known.

The injunction was brought in behalf of all the local architects, our name being used because we were one of Ware's celebrated "five," and because there was an attempt to use parts of our plan. The injunction stated that the board had no legal right to select the plans, because there is a law which leaves this right to the common council, unless an ordinance be passed to the contrary. Such an ordinance was never passed. The judge held that the board had no right to spend any money, but had the right to recommend plans — a right which is not denied to any other body of citizens. The council was at liberty to do what it pleased in the matter. When it went to the council a vigorous protest signed by twelve local architects accompanied it. As by the rules of that body it had to be referred to a committee, and as it happened that this committee was composed of the same men against whom the protest was directed, it was not considered at all.

If you had taken the trouble to read the "funny" document, you would have seen that the substitute plan was handed in quite a while after the time set for the receipt of plans. After this date, when all the plans excepting Boring & Tilton's, one of the "five," were in, there was a public exhibition of them for about two weeks, and they were thoroughly examined by all interested parties. During this time it was seen by Ferry & Clas that some of their ideas did not suit members of the Museum Board, and consequently a substitute plan of certain parts was sneaked into the exhibition. Professor Ware is a thoroughly honorable critic, if we may believe certain members of the board. And we ought to believe them, for those two ardent supporters of Ferry & Clas, that gave him that private little dinner, after the one given by the entire board, must have become well acquainted with him. He told members of the committee that if Ferry & Clas' plan did not suit it could easily be changed like the alternate, which he was holding in his hand at the time the remark was made. (The first floor plan published in your journal is not the original.) That some other architects, who did not understand the conditions as they "were living at a distance," were not allowed to submit alternate plans is probably due to the fact that Ferry & Clas were under some special dispensation from Professor Ware, or some other high and mighty power.

As the whole competition seems to be considered such a huge joke, we can assume that the reason of Professor Ware's prolonged visit to Ferry & Clas' drafting room was only to show them the print. It may be one of his methods of judging plans — following out his part of Mr. Patton's suggestion to prospective competitors under the "expert" of moving to a distance — from the plans. Distance lends enchantment to the view, especially when taken from a competitor's office.

That he should have all the names covered up with little pieces of loose paper before going into the room where the plans were on exhibition shows a commendable justice, but why should he go to church with Mr. Ferry and from there go to the exhibition of plans with him, when there were comparatively few people on the street. Was it Point No. 2 he was explaining to him? Is this what one might call a joke on the profession, a playful prank of this most wonderful "expert" who "does" plans as a Cook's tourist party "does" Europe? Is it a similar case to the Washington Capitol competition, where the Seattle *Telegraph* said that he came, he saw, he collared $2,200? Is it justice that prompts him to say that the twelve-feet basement, used for storage only, in our design, is too low, when that of others is not any higher? Why is ours criticised as insufficiently lighted, and nothing said about Ferry & Clas', though we have thirty-five to forty per cent more light? Probably the brilliancy of the copy of the Leipsic Library, wearing a World's Fair cap, lights up the part that the immense porch of the front obscures. Is it the "exhibition of taste and skill of its designer" that induces such criticism? His criticism of the width of our museum was considered so good that Ferry & Clas have been ordered to adopt our dimensions for lighting. And the honorable board, who feel insulted when compared to our common council, kept this report secret until after the decision, allowing no defense of these wonderful "criticisms."

There are many minor points and details that would take up too much of your valuable space to state here, but which, together with those already given, we and our colleagues of this city are ready to back at any time. And in closing allow us to state one incident of the injunction suit. Professor Ware and the board were charged with fraud and collusion, and to carry out this joke to its full length, we took our oath on the matter presented in court, and challenged this honorable board to deny it *under oath*, which challenge was not accepted. Financially, the joke may be on us and our colleagues, but morally, we leave it to the profession to judge. Yours respectfully,

H. C. Koch & Co.

The *Engineering Magazine*, of New York, is entitled to extended notice in these columns because of its ably conducted architectural department and the frequent meritorious articles upon architectural subjects which appear in its columns. As its title indicates it is a review of the engineering projects of the day, including mechanics, railway, mining, navigation, and branches into chemistry, industrial sociology, etc. The April number is particularly interesting. The Engineering Magazine Company, Times building, New York; $3 a year.

OUR ILLUSTRATIONS.

Two Houses. Manly N. Cutter, architect, New York.

Residence at Quincy, Illinois. Harvey Chatten, architect.

Catholic Club, Detroit, Michigan. E. C. Van Leyen, architect.

Residence for E. I. Martin, Quincy, Illinois. Harvey Chatten, architect.

Hotel Coronado, Lake St. Clair, Ontario. Edward C. Van Leyen, architect.

Block of three residences for A. Newell, Chicago. Jenney & Mundie, architects.

Broadway Bank Building, Brooklyn, New York. P. J. Lauritzen, architect, New York.

House for J. L. Cochran, Edgewater, Illinois. George W. Maher, architect, Chicago.

Combined Water Tower and Library, Fresno, California. George W. Maher, architect, Chicago.

A Country House, Pompton, New Jersey, for Ernest Werner. Manly N. Cutter, architect, New York.

Residence for J. H. Snitzler, Chicago. Jenney & Mundie and Howard D. Shaw, associated architects.

Competition designs of Cincinnati Architectural Club: An Entrance to Private Grounds, by M. Heister; Town Hall, first place, by John Zettel; A Suburban Railway Station, by Louis Schwend; A Railway Station, by M. Heister.

Photogravure Plate: Residence of L. E. Collins, near St. Louis. W. Albert Swasey, architect, St. Louis.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Double House, Philadelphia. Wilson Eyre, Jr., architect.

Double House, Philadelphia. Frank Miles Day, architect.

Latin School, Baltimore. McKim, Mead & White, architects, New York.

Detail of Entrance, St. Anthony's Club, Philadelphia. Wilson Eyre, Jr., architect.

View in Library, residence of G. W. Lee, Detroit, Michigan. Mason & Rice, architects.

Residence of Senator Eugene Hale, Washington, D. C. Rotch & Tilden, architects, Boston.

Residence of J. B. Wilson, Claymont Station, Delaware. W. E. Jackson, architect, Philadelphia.

ASSOCIATION NOTES.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The seventh annual exhibition of the Chicago Architectural Sketch Club, which will be held in the Art Institute, Chicago, commencing May 10, will be the most comprehensive collection of works of architecture and the allied arts that has ever been placed on exhibition in the West. While it is essentially a sketch club project, the profession generally are interested in making this the architectural event of the year.

The circular issued by the secretary of the Sketch Club is as follows:

There is to be held a joint exhibition of works of architecture and the allied arts of the city of Chicago in the galleries of the Art Institute, opening Thursday, May 10. It will remain open for two weeks. Works will be received until Tuesday, May 1.

The exhibition includes: 1, Architectural perspectives and elevations in all renderings. 2, Architectural sketches in all renderings. 3, Landscape architecture. 4, Interior architecture. 5, Interior decoration. 6, Interior furnishings (samples and sketches). 7, Architectural and decorative metal work (wrought iron, bronze and brass). 8, Sculpture (ornamental, figurative, architectural) in all renderings.

Subjects previously and publicly exhibited in Chicago are barred from this exhibition.

An illustrated catalogue will be issued in approved form for which exhibitors may furnish cuts or phototypes of their work. Maximum size of cut, full page, 4½ by 6 inches. Cuts received until April 25.

The jury of admission shall be selected from prominent members of both professions as well as from representatives of manufacture.

All contributions must be framed or mounted on stretchers.

Inclosed please find application blank, which you will fill out and return to address below on or before April 7, 1894. Display shipping blanks prominently on package.

ALFRED R. SCHLESINGER, Secretary,
March 28, 1894. 913 Masonic Temple, Chicago.

Photographs or photographic reproductions are excluded from this exhibition except for use in catalogue.

ILLINOIS CHAPTER A. I. A.

The following announcement is made by authority of the Executive Committee of the Illinois Chapter of the American Institute of Architects and the trustees of the Institute of Building Arts regarding the first annual special building-trades and material exhibition at the Institute of Building Arts.

A special exhibition of building-trades and materials will be held at the Institute of Building Arts, 63, 65, 67 and 69 Washington street, Chicago, in the latter part of May, continuing two weeks. It will be known as the Chicago Building-Trades and Material Exhibition, and will be held in the new permanent addition to the Institute of Building Arts, which now comprises the larger part of the second floor of 67 and 69 Washington street, besides the whole of the second floor of 63 and 65. The exhibition will be supplementary to the permanent exhibit of the Institute of Building Arts, which has been in existence for many years. It will include every device, invention and material used in the construction and decoration of buildings, and the accessories essential to the comfort and convenience of their occupants. These are to be illustrated by actual examples and specimens or drawings and photographs, displayed as desired by the exhibitors, subject to the approval of the trustees of the Institute. The privilege of exhibiting is given not only to manufacturers, manufacturers' agents or contractors, or the proprietors of any building material, but the artisans, mechanics, decorative artists and carvers who may desire to show specimens of their mechanical or artistic skill. The rules of the Institute of Building Arts will apply to all exhibits.

The entrance fee of each exhibitor will be $5, there will be no other charge, and the amount of space will be such as may be awarded by the trustees of the Institute, after formal application has been made and the entrance fee has been paid. The latter will be returned in case the proposed exhibit is deemed to be too bulky or inappropriate.

Bronze medals *for merit* will be awarded to such exhibitors as may be deemed entitled to them by the jury of experts to be appointed. The permanent exhibitors in the Institute at the time will also be eligible to the award of medals, and will not be required to pay an entrance fee unless they desire additional space for that purpose.

The object of this exhibition, managed by architects, and in their own premises, is to encourage invention and enterprise among mechanics, manufacturers and artisans, who may be concerned in the erection of buildings, their furnishing with improved appliances, and their adornment for the use and pleasure of man.

Any further information may be obtained from H. W. Perce, manager of the Institute of Building Arts, 63 to 69 Washington street, Chicago.

MOSAICS.

PERSPECTIVES in ink or water-color and drawings in all branches of architectural work can be secured by addressing John Sutcliffe, 1460 West Madison street, Chicago. Mr. Sutcliffe is a gold medalist in architecture at South Kensington, and thoroughly competent and reliable.

AT O'BRIEN'S, on Wabash avenue, Chicago, there is on exhibition a valuable line of paintings by Leonard Ochtman, to which the public is cordially invited. Architects who have not seen the photographs of foreign buildings also for sale at these galleries should inspect them. They are about 25 by 40 inches, and probably the largest ever taken with a camera. The work in execution and detail is excellent, and presents the subjects more perfectly than has ever before been done by photography.

"WHAT THEY SAY" is the title of a little booklet issued by the Queen & Crescent Route. It is devoted to the interests of immigration to, and the development of, lands along its lines in the South, and contains letters from northern farmers who have made new homes in the South, telling how they live; how they prosper; and in how much they are pleased with the new home. Send a postal to the undersigned for a copy of the little book: W. W. Jones, immigration agent, Port Huron, Mich.; C. A. Baird, T. P. A., 155 Jefferson street, Detroit; A. J. Lytle, N. P. A., 193 Clark street, Chicago; W. P. Cooley, T. P. A., Cleveland, Ohio; Charles W. Zell, D. P. A., Cincinnati, Ohio, or to W. C. Rinearson, G. P. A., Cincinnati.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
April 10, 1894.

The developments of the first three months of 1894 point to the probability of a larger absorption of building material this year than last. This inference, however, is tentative and liable to be modified by later and possibly unexpected developments. The depression of last year was not foreseen at this time, nor can we foresee today the probabilities of the coming season any clearer. One thing, however, we do know, namely, that a vast amount of commercial and industrial driftwood has been swept aside. A vast amount of liquidation has been effected; values have been revolutionized. A new foundation, so to speak, has been put into our business structure — enterprise has been halted, investments have been checked, production has been reined in, the expansion of productive capacity has been arrested, and wisely arrested. Fiscal and economical questions have been discussed. The people have become students, and errors and defects are in process of extraction from our business and financial systems and methods. Vast suffering has been endured, but good will come of it all. A new start will be made under better surroundings. Builders and architects say there will be no hesitancy or delay in construction. If the purchasing capacity of the people has been temporarily depressed it will soon expand to normal proportions. Material of every kind has declined in cost. City and suburban real estate has in many cities been scaled down. Work is being started throughout the country in a conservative way, but by men who are determined to allow no trifles to stand in their way. Lumber, brick, iron, steel, cement, lath, shingles, paints, and all manner of building material has been depressed to a point where builders and investors feel there is no risk in entering upon new work. But progress will be carefully measured. Speculation will have no place in the performances of the year 1894. The probable needs of the country will be most carefully measured. The banks have money and are willing to lend it. City improvements, trolley lines, and better roads are the order of the day everywhere, and this means more work for architect, draftsman, builder and laborer. The expansion of the trade of 1894 will be slow and safe, and when its close comes it will probably be found that a more substantial advancement was made than in 1893. There is one point worth mentioning in this review, namely, that the farming community which, for a quarter of a century, has been compelled to accept the smaller share of the fruit of prosperity, will soon begin to gradually derive more benefit from the multiplication of production and exchanging facilities. This means in time, and a not very remote time, a reflex advantage in the general industries of the country.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architect Harold Flower: For Barnard Moore & Fairbanks, a three-story store and flat building; pressed brick, composition roof, hardwood and Georgia pine; 48 by 60 feet in size; to cost $10,000. Also a two-story residence, on Drexel avenue, between Sixty-fourth and Sixty-fifth streets; cut stone, composition roof, hardwood finish throughout, hot-water heating, marble mantels, mosaic and tile in halls, etc.; 32 by 50 feet in size; to cost $6,000.

Architect Julius H. Huber: For Edward Hart, at Brookline, a two-story frame residence, brick basement, the sanitary improvements, gas fixtures, heating, etc. For Mrs. O'Laughlin, at Argyle Park, a two-story, basement and attic residence, 36 by 54 feet in size, semi-detached; to be of pressed brick and stone front, have all the modern improvements, heating, etc. For Mrs. R. Loebe, at 3018 State street, a four-story store and flat building; to have a stone front, cypress interior finish, sanitary plumbing, mantels, etc. Also two-story basement and attic residence, 41 by 65 feet in size; to be constructed of stone, have interior elaborately finished up in birch, quarter-sawed oak, maple, cherry and cypress, electric light, etc.; the cost will be about $20,000. Also a two-story brick barn, to cost $5,000.

Architects Kirkpatrick & Collins: For George Blume, at Lawndale avenue near Eighteenth street, a two-story flat building, 25 by 65 feet in size; to have a stone front, the sanitary conveniences, mantels, gas fixtures, steam heating, laundry tubs, etc. For Mrs. H. F. Wallace, at 1181 Wilcox avenue, a two-story residence; to have a front of pressed brick and terra cotta, the sanitary plumbing, mantels, gas fixtures, furnace. For J. D. Rowe, et al., at Wilcox avenue and Forty-fourth street, two cottages, 24 by 30 feet each; to have pressed brick and stone fronts, bathrooms, closets, mantels, furnaces.

Architect J. T. Baxter: For Thomas Brown, at 5520 Drexel avenue, a two-story and basement flat building, 25 by 62 feet in size; to have a stone front, sanitary plumbing, gas fixtures, laundry tubs, electric bells, speaking tubes, furnaces.

Architect J. M. Hoskins: For Patrick Lavin, at 1565 Monroe street, a three-story flat building, 25 by 70 feet in size; to have a front of rockfaced stone, all the sanitary improvements, gas fixtures, mantels, furnaces. Also making plans for a two-story flat building, 50 by 58 feet in size, to be erected at the west side; the front will be of cut stone, the interior being finished in hardwoods, have gas fixtures, mantels, the modern conveniences, electric wiring. For C. L. Bailey, at Oak Park, a two-story residence, 30 by 53 feet in size; to be of frame construction with stone basement, have hardwood interior finish, electric light, the best of plumbing, specially designed mantels and sideboards, hot-water heating, etc. For Miss Coffey, at Austin, a two-story residence, frame, stone basement, the modern plumbing, gas fixtures, mantels.

Architects Handy & Cady: For T. S. Creighton, at Evanston, a neatly designed two-story basement and attic residence, 27 by 63 feet in size; to be of frame construction with brick basement; have the best of modern plumbing, mantels, electric and gas fixtures.

Architect W. H. Drake: For George H. Tobey, at Forty-second and State streets, a three-story and cellar store and flat building, 60 by 50 feet in size; to have a buff Bedford stone front, sanitary plumbing, mantels, gas fixtures, etc.

Architect Arthur W. Cole: For Mr. Hill, remodeling World's Fair Hotel into a double three-story and basement residence building; will put in all the modern open plumbing, mantels, gas fixtures, heating, etc. For M. Foote, at Webster avenue and Frederick street, a three-story addition; to be of pressed brick and stone on two sides, have all the sanitary plumbing, gas fixtures, mantels, etc. Also making plans for three residences to be erected at Cuyler; to be of frame with brick basements, have the sanitary improvements, gas fixtures, furnaces, etc.

Architect Arthur G. Morey: For Robert Turney, at Sheridan Park, Ravenswood, a handsome two-story basement and attic residence; to be of stone front, have hardwood interior finish and mantels, electric and gas fixtures, the best of modern sanitary arrangements. Also making plans for the finishing up of the new criminal court building on the North Side. For Henry Dart, at Evanston, a two-story basement and attic residence; to be of frame with brick basement, have sanitary improvements, gas fixtures, etc. For J. Haulon, at Fletcher street, a two-story and basement flat building, 26 by 70 feet in size; to be of pressed brick and stone front, have the modern plumbing, mantels, gas fixtures, etc.

Architect Robert C. Berlin: For W. H. Colvin, at 333 South Clark street, a four-story and basement store and flat building, 48 by 100 feet in size; to be of pressed brick and stone front, have all the modern plumbing, mantels, gas fixtures, etc.

Architects Brompton & Lawson: For H. C. Cross, at the northeast corner of Colorado and Albany avenues, a three-story and basement store and flat building, 38 by 85 feet in size; to be of stone for the first story and pressed brick and stone above, have all the sanitary conveniences, mantels, gas fixtures, heating, etc. For R. G. Marek, at Wilton and Addison avenues, a two-story and basement flat building, 23 by 54 feet in size; to have a stone front, modern plumbing, mantels, etc.

Architect George Grussing: For Mrs. E. McGovern, at Indiana street near Leavitt, a two-story store and flat building, 25 by 58 feet in size; to be of pressed brick and stone front, have the sanitary conveniences, gas fixtures and mantels. Also making plans for a two-story and basement flat building, 48 by 67 feet in size; to have a front of cut stone, the modern improvements, hardwood interior finish and mantels. For J. Wade, at Clifton Park avenue near Ogden avenue, a two-story and basement flat building, 23 by 58 feet in size; to have a front of stone, the modern improvements, furnaces, etc.

Architect Frederick Foehringer: For James Sherlock, at Rush street near Walton place, a four-story store and flat building, 30 by 95 feet in size; to be of stone front, have fine plumbing, mantels, gas fixtures, electric wiring, etc. For Mrs. Reiplinger, at Racine avenue near Webster, a three-story and basement flat building, 25 by 45 feet in size; to have a front of pressed brick and stone, all the modern plumbing, mantels, gas fixtures, etc. Also one-story addition to two flat buildings on Sheffield avenue near Webster.

Architects Treat & Foltz: For Henry C. Wellington, at Wabash avenue near Thirty-fifth street, a four-story apartment house, 75 by 80 feet in size; to have a Portland stone front, hardwood interior finish, electric light, steam heating, etc. For John Coughlan, at the corner of Macalister place and Lytle streets, a three-story flat building, 50 by 100 feet in size; to have a pressed brick and terra cotta front, the modern plumbing, laundry fixtures, heating, etc. For Charles Kanzler, at 571 West Harrison street, a four-story store and flat building, 50 by 115 feet in size; to have a stone front, gas fixtures, mantels, modern plumbing, heating, etc.

Architects F. & E. Baumann: For the Oconto Box & Barrel Company, at the corner of Clayton and Brown streets, a two-story factory, 20 by 72 feet in size; to be of common brick.

Architect W. A. Furber: For William Bailey, at 4329-31 Calumet avenue, two two-story and basement residences, to have stone fronts, hardwood finish, furnaces, mantels, etc.

Architects Kley & Lang: For S. Schierhoine, at River Park, a two-story residence, to be of frame construction, have stone basement, the modern plumbing, heating, etc. For Fritz Hacker, at Augusta street near Milwaukee avenue, a three-story and basement flat building, 28 by 52 feet in size; to be of pressed brick and stone front, have the sanitary plumbing, mantels, gas fixtures. Also made plans for a three-story and basement factory, 63 by 80 feet in size; to be of pressed brick and stone front; to be erected at Austin avenue and Jefferson street.

Architects Swift & Hall: For M. Flannagan, on West Polk street, a two-story flat building, 25 by 60 feet in size; of pressed brick and stone, have modern plumbing, gas fixtures, etc. For W. G. Blanks, on Michigan avenue near Sixteenth street, remodeling, will put on new front, new plumbing, mantels, gas fixtures, etc. Also made plans for M. E. church being erected at Fernwood. Frame construction, stone basement, stained glass, etc. For H. D. Watts, at Union avenue near Seventy-second street, a two-story and basement frame residence; to have stone basement, gas fixtures and furnace.

Architect Irving W. Kelley: Made plans for M. E. church, 32 by 56 feet in size; to be erected at Chicago Heights, to be of frame construction with stone basement, have gas and electric fixtures, plumbing, furnace, stained glass windows, etc.

Architect J. J. Egan: For Dr. John Guerin, at State street between Twenty-ninth and Thirtieth streets, a four-story and basement store and flat building, 75 by 120 feet in size; to be of pressed brick and stone front, have the modern sanitary arrangements, electric light, heating, etc. For R. Peilmann, at 620 Canal street, a three-story and basement warehouse, 25 by 100 feet in size; to be of pressed brick and stone front; have plumbing, etc.

Architect Oscar Cobb: Made plans for remodeling the Lahr House at La Fayette, Indiana, will put in all the modern plumbing, steam heating, electric light, etc.

Architect L. G. Hallberg: For C. P. Lindquist, at St. James place, near Clark street, a three-story flat building, 25 by 81 feet in size; to be of stone front, have the modern plumbing, mantels, gas fixtures, heating, etc.

Architect Thomas McCall: For John C. Cowles, at Sixty-first street and Woodlawn avenue, a block of four two-story residences, 60 by 80 feet in size; to have stone front, hardwood interior finish, mantels, gas fixtures, etc. For John Downs, at Twenty-ninth and Wallace streets, a three-story store and flat building, 25 by 90 feet in size; to be of pressed brick and stone front, have all improvements. For P. D. D'Arcy, at Thirtieth street and Parnell avenue, a three-story flat building, 22 by 81 feet in size; to have a pressed brick and stone front, the sanitary improvements, furnaces, etc.

Architect J. C. Morrison; For James Mowatte, at Forty-ninth street and Vincennes avenue, a handsome two-story basement and attic residence, 28 by 60 feet in size; to have a stone front and pressed brick on the side, hardwood finish throughout, the best of modern plumbing, etc. For A. Heyman, at Forty-third street and Vincennes avenue, a pretty two-story residence, 25 by 60 feet in size; to have a stone front, oak and pine interior finish, mantels, gas fixtures, the best of plumbing, furnace, etc. For Florsheim & Cline, at Forty-third street and Vincennes avenue, a block of three two-story residences, 56 by 60 feet in size; to have a front of stone, hardwood finish, and mantels, gas fixtures, furnaces, etc. Also two-story residence at Forty-third street and Vincennes avenue; to be of stone front, have hardwood finish, mantels, gas fixtures, furnace, etc.

Architect Arthur Foster: For Julian Blair, at Forestville avenue, north of Forty-sixth street, four two-story and basement residences, 20 by 67 feet each; to have stone fronts, hardwood finish, mantels, electric light, the best of plumbing, furnaces, etc. For E. H. Griffith, on Vincennes avenue, south of Forty-third street, a two-story residence, 25 by 54 feet in size; to have a stone front, all the modern sanitary conveniences, hardwood interior finish, and mantels, gas and electric fixtures, furnace, etc.

Architect C. H. McAfee: For Edward E. Fair, at the northwest corner of Thirteenth and Laflin streets, a three-story and basement flat building, 23 by 68 feet in size; to have a pressed brick and stone front, the sanitary plumbing, mantels, etc.

Architect E. M. Newman: For J. H. Rollins, at Riverside, a two-story residence, 28 by 56 feet in size; to be of frame with stone basement, have the sanitary plumbing, electric light, furnace, etc. For J. H. Anderson, at Ravenswood, a two-story flat building, 25 by 50 feet in size; to have a stone front, gas and electric fixtures, mantels, hardwood finish, etc.

Architects Schroeder & Koster: For J. B. Crane, at Sixty third street and Center avenue, a three-story store and flat building, 23 by 84 feet in size; to have a stone front, all the modern plumbing, mantels, gas fixtures, furnaces, etc. For C. Dushek, at Twenty-fourth place and Portland avenue, a four-story store and flat building, 50 by 100 feet in size; to have a pressed brick and stone front, sanitary plumbing, mantels, gas fixtures, etc.

Architects Shipley & Jones: For W. T. Little, at Rogers Park, two two-story frame residences; to have brick basements, sanitary plumbing, mantels, furnaces. For Dr. David and F. Reus, a four-story and basement apartment house, 60 by 100 feet in size, to be erected on Abbott court; to be of light-colored pressed brick with buff Bedford stone trimmings.

Architect E. R. Krause: For Mrs. Mary E. Fourney, at 309 Fifth avenue, a six-story hotel, 25 by 100 feet in size; to be of pressed brick and terra cotta front, have the interior finished up in Georgia pine, fireproof partitions, electric light, steam heating, elevators, the modern plumbing, etc. Also made plans for a four-story and basement flat building, 33 by 53 feet in size; to be erected at Wrightwood avenue; to be of Portland stone front, have hardwood finish and mantels, gas fixtures, modern plumbing, etc.

Architects Ostling Brothers: For P. McMahon, at Newport avenue near Clark street, a three-story flat building, 22 by 58 feet in size; to be of stone front, have the sanitary plumbing, mantels, gas fixtures, furnaces, etc.

Architect William Strippleman: For J. and M. Riley, at 1389 West Madison street, a three-story and basement flat building, 25 by 84 feet in size; to be of pressed brick and stone front, have the modern plumbing, mantels, gas fixtures, etc. Also a two-story brick barn for Stephen Olbrich, at Pine avenue and Superior street, Austin, a three-story residence, 35 by 60 feet in size; to be of frame with stone basement, have mantels, gas fixtures, heating, etc. For W. R. Ward, at 1246 Jackson boulevard, a four-story flat building, 25 by 65 feet in size; to be of stone front, have the best of sanitary plumbing, mantels, gas fixtures, etc.

Architects Hallstrom & Peterson: For A. Modin, a four-story apartment house, to be erected at 98 Townsend street; the front will be of pressed brick with Bedford stone trimmings. For C. Peterson, at 103 Cleveland avenue, a three-story flat building; to have a front of rockfaced buff Bedford stone, the interior to be finished up in Georgia pine, have all the modern plumbing, gas fixtures, mantels.

Architect C. W. Thomas: For R. B. Finn, a four-story and basement apartment house, 50 by 125 feet in size; to be erected on Rhodes avenue; to be of pressed brick and stone front, have all the modern improvements.

Architect W. R. Gibb: For J. P. Guenthner, a three-story and basement store and flat building, 25 by 70 feet in size; to be erected at 1430 Diversey avenue; the front will be of pressed brick with red stone trimmings.

Architect Ira C. Saxe: For A. D. Terry, at Ravenswood, a store 40 by 50 feet in size; to be of pressed brick and stone, iron and plate glass. For J. R. Lyman, at West Forty-second street, a two-story flat, 100 by 32 feet in size; to be of pressed brick and stone front, have plumbing, mantels, gas fixtures, etc.; it will contain ten suites of apartments.

Architects Flanders & Zimmerman: For M. Hall, at 59 Eighteenth street, a three-story store and flat building, 25 by 90 feet in size; to be of stone and pressed brick front; cost $10,000. For L. Lancaster, at State street near Eighteenth street, a three-story store and flat building, 25 by 82 feet in size; to be of pressed brick and stone.

Architects Stiles & Stone: For Lake Street manufacturing block, a six-story addition, 75 by 145 feet in size; to be of pressed brick and stone front; mill construction; location corner of Lake and Peoria streets.

Architect W. J. Van Keuren: For Davis & Johnson, a two-story flat building, 60 by 66 feet in size; to be erected at Oak Park. For M. Brown, a three-story residence, 34 by 75 feet in size; to be erected on Washington boulevard; to have a handsome front of St. Lawrence marble, hardwood interior finish, specially designed mantels, sideboards, etc; the cost will be about $25,000. Also made plans for two two-story residences, to be erected at Maywood; to be of frame with stone basements, have plumbing, mantels, etc.

Architects Faber & Pagels: For M. Jorgensen, a three-story flat building, 24 by 80 feet in size; to be erected at the corner of Maplewood avenue and Lemoyne street; it will have a rockfaced buff Bedford stone front, all the modern sanitary improvements, mantels, gas fixtures, furnaces, etc.

Architect Joseph C. Llewellyn: For J. Johnson, a two-story residence, 24 by 64 feet in size; to be erected on Perry street, between Sunnyside avenue and Wilson street, Ravenswood; to be of frame with brick basement, have hardwood finish and mantels, gas and electric fixtures, the best of sanitary plumbing, furnace, etc. For M. Foster, at Ridgeland, a two-story flat building, 26 by 52 feet in size; to be of frame with stone basement, have the modern plumbing, laundries, mantels, etc.

Architect A. F. Hussander: For Lawrence Nelson, a three-story flat building, 22 by 65 feet in size; to be erected at Addison street near Wilton avenue; it will have a stone front, oak interior finish, mantels, etc. For Mrs. A. B.

Crawford, at Wellington street, corner of Blucher street, a double three-story and basement apartment house, 47 by 52 feet in size; to have a stone front, Georgia pine interior finish, mantels, gas fixtures, the best of modern plumbing, etc.

Architects I. K. & A. B. Pond: For C. E. Schauffler, a two-story residence, 30 by 50 feet in size; to be erected at Highland Park; to be of frame construction and stone basement, have all the modern conveniences, electric light, mantels, etc. For George Findlay, a handsomely designed two-story basement and attic residence, 32 by 47 feet in size; to be erected at Lake Forest; it will be of frame with stone basement, have hardwood finish and mantels, etc.

Architects Hnehl & Schmid: For Herman Knocke, a three-story apartment building, 50 by 57 feet in size; to be erected at Dunning street, west of Sheffield avenue; it will have a front of pressed brick and stone, hardwood interior finish and mantels, electric and gas fixtures and the best of modern improvements. For P. Loftus, corner of Austin avenue and Panlina street, a three-story store and flat building, 48 by 108 feet in size; to be of pressed brick and stone front; have all modern improvements. For Mr. O. M. Schmid, a three-story flat building, 25 by 69 feet in size; to be erected at Berry avenue, east of Clark street; to have a front of Roman pressed brick with stone trimmings, oak interior finish and mantels, electric and gas fixtures, the best of modern plumbing, steam heat, etc.

Architects Murphy & Camp: For Hynes Brothers, at 3641 State street, a five-story and basement store and flat building, 52 by 68 feet in size; to have a front of pressed brick and stone, and all modern improvements. For J. Cashin, on Prairie avenue, a three-story flat building, 25 by 70 feet in size; to be of stone front, have hardwood finish, mantels, gas fixtures, etc. Also made plans for two-story residence, 30 by 48 feet in size; to be erected at Ravenswood; to be of frame with stone basement, have all the modern plumbing, gas and electric fixtures, steam heat.

Architects Fromman & Jebson: For W. F. Kemper, at the corner of North avenue and Halsted street, a four-story store, office and flat building, 49 by 114 feet in size; to be of pressed brick and stone, have all the modern plumbing, electric light, steam heating, etc. For Henry Samiet, at Fairfield avenue and Thompson street, a three-story flat building, 25 by 53 feet in size; to have a stone basement and pressed brick and stone above.

Architect A. Druiding: Made plans for the St. Rose Catholic Church, 132 by 53 feet in size; to be erected at Cincinnati, Ohio; it will be of brick and stone with slate roof, have heating, gas fixtures, etc. Also, made plans for Camp Washington School, 91 by 79 feet in size; two stories and basement, of pressed brick and stone, plumbing, steam heating, electric light. Also making plans for academy at Mount St. Joseph, Hamilton county, Ohio; three stories and basement, extreme frontage 524 feet and 74 feet deep; to be of pressed brick and stone, have all modern sanitary improvements, electric light, steam heating. Also for Mount St. Joseph, a chapel, 241 by 76 feet in size; to be of stone and brick, have steam heating, electric light, etc. Also made plans for a Catholic church, to be erected at Little Chute, Wisconsin; to be of brick and stone, with slate roof, have plumbing, heating, gas fixtures. Also made drawings for a Catholic church, 119 by 62 feet in size; to be erected at Pomeroy, Meigs county, Ohio; to be of brick and stone, have steam heating, etc. Also pastor's residence for same; two stories, 44 by 63 feet in size; all improvements, electric light, hot-water heating. For Rev. Sagerer, at Burkhardt, Monroe county, Ohio, a church, 100 by 51 feet in size; with tower 125 feet high; to be of brick and stone, have slate roof, plumbing, gas fixtures, heating, etc. Also made plans for Mount St. Joseph infirmary, 95 by 59 feet in size; three-story and basement, of pressed brick and stone; to have electric light, steam and hot-water heating, fireplaces, etc.

Architect George Garusey: Made drawings for the "Home for Commercial Travelers," to be erected at Binghamton, New York; it will be a handsome five-story structure, 160 by 122 feet in size; of pressed brick, stone and terra cotta, have hardwood interior, steam heating, electric light, elevators, etc.

Architect W. R. Clayton: For Moses Goldberg, at Sixty-third and Aberdeen streets, a three-story store and flat building, 25 by 91 feet in size; to be of stone front, have inside finished up in yellow pine, modern plumbing, etc.

Architect Perley Hale: For Dr. J. M. Bash, on Halsted street from Boston avenue to Jackson street, a five-story and basement store and flat building, 165 feet front; to be of pressed brick and stone, have all the modern sanitary improvements, steam heating, electric light, etc.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. The building outlook still appears to be one of hopefulness, and several very nice contracts are showing themselves above the old, well-trodden ground of hard times.

Architects Samuel Hannaford & Sons report the following: For the University of Cincinnati, a school structure, 400 feet long; three stories and basement; materials: pressed brick, tile roof, hot-blast heat, iron, metal lathing, dumb waiters, boilers, terra cotta, gas, plumbing, gymnasium fixtures, engines, and in fact all the modern improvements; cost $200,000. This firm received first prize in the competition. They have also prepared plans for the Methodist Protestant Church, of Cincinnati; materials: pressed brick and terra cotta, slate roof, steam heat, gas, plumbing, tile floors, stained glass, organ, pews, hardwood finish, boiler, etc.; cost $75,000; size, 100 by 118 feet. Also, for Henry Geiershoefer, Fourth street near Elm, a store building; materials: pressed brick, asphalt roof, elevators, lathing, steam heat, gas, plumbing, etc.; cost $35,000; size, 37 by 80 feet.

Architects Crapsey & Brown report as follows: For Georgetown College, Georgetown, Kentucky, a large dormitory building (T-shape), 140 by 100 feet in size; materials: pressed brick, slate roof, furnace, gas, plumbing, etc.; cost $25,000. For the Ninth street Baptist Church, a large tabernacle; materials: pressed brick, slate roof, hardwood, furnace, pews, tower clock, gas, plumbing, stained glass, etc.; size, 150 by 100 feet; cost $150,000.

Architects Gianinni & Moorman have lately moved into large and convenient offices in the Perrin building, Fifth and Race streets, Cincinnati. They are busy on plans for addition to St. Mary's Seminary, Price Hill, Cincinnati; materials: common brick, slate roof, furnace, gas, plumbing, etc.; size, 172 by 50 feet; four stories high; cost $35,000.

Architect S. S. Godley, who received third prize ($200) in the University competition, reports for Province M. Pogue, a residence; materials: frame, shingle roof, furnace, stained glass, mantels, grates, gas, plumbing, etc.; cost not stated.

Architect James W. McLaughlin, who carried off second prize ($300), in the University of Cincinnati competition, is busy on plans, but not yet ready for publication.

Architect George W. Rapp has prepared plans for residence for Jacob C. Flachs; materials: pressed brick, slate roof, furnace, gas, plumbing, grates, mantels, stained glass, hardwood, etc.; cost $8,000.

Architect G. W. Drach has prepared plans for a residence for S. W. Frost, Cincinnati; materials: pressed brick, slate roof, gas, plumbing, hardwood, furnace, grates, mantels, stained glass, etc.; cost $5,500.

Architects Bofinger & Hopkins, Main street, near Sixth street, Cincinnati, have several plans ready for the market. They have prepared plans for residence for Mr. H. W. Brown, Star Union Line, Cincinnati; materials: pressed brick, slate roof, furnace, gas, plumbing, blinds, hardwood, etc.; cost $5,000.

Architects Boll & Taylor report the following plans: For T. A. Snider (Snider Preserve Company), a residence; materials: shingle, shingle roof, grates, mantels, furnace, stained glass, blinds, etc.; cost $7,000. For McCarthy Brothers, Avondale (Cincinnati, Ohio), a store and flat building; materials: pressed brick and iron, tin roof, furnace, grates, mantels, gas, plumbing, blinds, etc.; cost $10,000; size 27 by 100 feet. For the Consumers' Ice Company, Cincinnati, a large cold storage building, two stories; size 100 by 250 feet; this building will be very complete in all its details and will cost, when finished, in the neighborhood of $125,000.

Architect Joseph G. Steinkamp has prepared plans for an addition to the Little Sisters of the Poor building; materials: common brick, slate roof, gas, plumbing, blinds, steam heat, etc.; cost $4,000; size 18 by 46 feet.

Architects Sweeney & Robinson report as below: For F. H. Hellmann (care architect), three frame houses, with shingle roof, furnaces, grates, mantels, gas, plumbing, etc.; cost $9,000. For H. Davis, a residence; materials: pressed brick, slate roof, furnace, grates, mantels, gas, plumbing, etc.; cost $6,000. For J. Lovell (care architect), a residence; materials: frame, shingle roof, furnace, grates, gas, plumbing, etc.; cost $3,500.

Cleveland, Ohio.—Architect C. E. Cole reports: A double frame house, 46 by 60 feet in size, for William Latimer; slate roof, hardwood, arranged for four tenants, with four furnaces and extra plumbing; cost $6,500.

Architects Gleichman & Chestney report: A Russian Jewish Synagogue, to be built on Perry street; brick and stone, 60 by 110 feet in size; slate roof, steam heat, plumbing; seating capacity 1,200; cost $25,000. For Dr. W. J. Armstrong, a frame residence on East Prospect street, 36 by 55 feet in size; slate roof, steam heat and all modern improvements; cost $5,500.

Architects Lehman & Schnitt report: A single deck grand stand for the Cleveland Driving Park Association, 80 by 375 feet in size; steel construction; seating capacity 5,000; cost $30,000. For the College Building and Hospital Association, a three-story brick hospital building, 40 by 200 feet in size; steam heat, plumbing and all necessary fittings for equipping a first class hospital; cost $20,000.

Architects French & La Chance report: A modern apartment house, for W. H. Garlock, on Enclid avenue, 60 by 92 feet in size; six stories and basement; buff sandstone, buff brick and terra cotta, with gravel and Spanish tile roof; there will be forty suites with separate plumbing for each suite, lighted by gas and electricity and heated by steam; an elevator and dumb waiters will connect each floor and speaking tubes will be used; the ladies' and gents' parlors will be located on the first floor and finished with tile floors; the dining-room, ordinary and kitchen will be located on the top floor; hardwood will be used in the halls, dining-rooms and parlors, and plate glass throughout the whole building; the boiler room will be separate from the building, and a separate electric light plant will be used; cost $51,000. They report plans under way for a pressed brick three-story block, 40 by 60 feet in size; galvanized iron bays and gravel roof; building to be used for store rooms, offices and lodge rooms; cost $9,000. Also plans for a 34 by 100 feet, four-story, iron construction, power block; cost $8,000.

Architect S. R. Badgley reports: A three-story store and office building, 50 by 132 feet in size; for H. H. Johnson, at the corner of Prospect street and Oak place; pressed brick and stone trimmings, gravel roof, skylight, sidewalk lights, plumbing and steam heating; cost $20,000. Drawings under way for M. E. church, parsonage and Sunday school building, at Glenville, Ohio; brick with stone trimmings; 60 by 100 feet in size; slate roof, furnaces, mantels and grates, plumbing, gas and electric lighting; seating capacity of 500; pipe organ; cost $15,000.

Architect J. B. Shengle reports: Two frame houses for L. A. Hinman, 24 by 36 feet in size, on Oakdale street, fitted with plumbing and furnaces; cost $5,000.

Architects Knox & Elliot report: For Mrs. Heek, a flat building at the corner of Prospect street and Case avenue, 65 by 90 feet in size; four stories brick and terra cotta, elevator arrangements are made for 11 flats, with plumbing and steam heat; cost $30,000. Remodeling and adding a dining-room and kitchen to the Stockwell House, at Painesville, Ohio; cost $10,000. For M. L. Huntington, a brick and stone, 45 by 100 feet, six-story commission building on Huron street; steam heat and plumbing, two freight elevators; cost $20,000. The remodeling of the Crocker Block, on Superior street, into a modern office building to be known as the Hiland-Dunn Building; one story will be added and two fast running passenger elevators will be placed in the building; cost $30,000.

Architects Coburn & Barnum report: A frame residence in Lakewood, Ohio, for P. J. McMyler; brick veneer first story, slate roof, hot-water heat, plumbing; cost $9,000.

Denver, Colo.—Architect D. W. Wood: For Stockton & Clanse, a two-story business block, pressed brick; size 50 by 123 feet; cost $5,000.

Architect Frank Goodnow: For Emanuel Baptist Society, a two-story church and seminary building, brick; size 50 by 125 feet; cost $5,000.

Detroit, Mich.—Architects Donaldson & Meier: For the Balms Estate, a six-story business block, size 110 by 100 feet; pressed brick and stone, fireproof construction, steam heat; cost $100,000. For Fred Bamford, a three-story brick double residence; to cost $8,000.

Architects John Scott & Co.: For Mrs. Sarah E. Lovett, a five-story business block; brick, with stone trimmings; to be built on corner of Cass and Larned streets; size 80 by 106 feet; cost $40,000.

Architect T. C. Fanlkinburg: For Mrs. Irene A. Gross, a two-story frame residence; to cost $5,000. For the Methodist Church Society, Lapeer, Michigan, a church building; to cost $8,500.

Architects Rogers & MacFarlane: For William V. Brace, a two-story brick residence, with stone trimmings; cost $7,500.

Architects Mason & Rice: For C. W. H. Potter, a two-story brick and stone residence, on Woodward avenue and Elliott street; cost $16,000.

Architects A. C. Varney & Co.: For R. Stevens, a two-story brick and stone double residence; cost $8,000. For F. Varney, a two and one-half story residence of field stone; cost $10,000.

Architect W. B. Stratton: For Park Commissioners, a bath house on Bell Isle; size 320 by 25 feet; cost $15,000.

Architect H. J. Rill: For the Roman Catholic Church Society, Imlay City, Michigan, a brick and stone church building; cost, $7,500.

Architect R. E. Raseman: For B. Armstrong, a two-story brick double residence; cost, $6,500.

Architects E. A. Walshe & Son: Are preparing plans for a three-story double residence, brick; to be erected on Forest and Cass streets; cost, $16,000.

Kansas City, Mo.—Architects Hackney & Smith: For James T. Thornton, a two-story brick and stone residence; size 40 by 50 feet; cost $8,000.

Milwaukee, Wis.—Architect W. A. Holbrook's plans for a new school building, at Delavan, have been accepted; the building will cost about $27,500 and must be completed by October 1. Also a four-story flat block for S. J. Grace; size 47 by 60 feet; red brick, stone trimmings; cost $20,000.

Pittsburgh, Pa.—Architect F. C. Saner: For G. H. Beckert, a large three-story residence, to be erected on Dithridge street and fifth avenue; to cost $10,000.

Architects Wilson & Schuster: For George Blythe, Wilkinsburg, a two-story frame house, all modern conveniences; to cost $5,000.

Architect J. E. Allison: For F. Wilbert & Bro., at Hazlewood, Pennsylvania, two two-story frame dwellings; cost $7,000.

Rochester, N. Y.—Architect Charles F. Crandall: Has prepared plans and specifications for an addition to the Monroe county penitentiary; the extension is to be 48 by 154 feet; there are to be five tiers of cells, containing 250 cells and six dungeons, entirely fireproof construction; cells to be built of brick with steel gratings, balconies built of steel; the contract was awarded to the "Van Dorn Iron Company," of Cleveland, Ohio, as being the lowest bidders.

Architect J. Foster Warner: After being selected as the successful architect in the Monroe county courthouse competition at Rochester, New York, has prepared plans and specifications for the erection and enclosure of the same; the size of building is to be 140 by 160 feet, and to contain the following stories: sub-basement 7 feet 6 inches high, basement 10 feet, first story 16 feet, second story 17 feet, third story 18 feet, fourth story 16 feet high, and attic story; the outside material is to be New Hampshire granite, lined on inside with common brick built up in manner to allow for heating and vent flues; the inside construction to consist of cast-iron columns and steel beams; the floor arches and all inside partitions to be built of best porous terra cotta lumber; the inside finishing of the building is to be let later on in a separate contract; Messrs. A. Friedrich & Sons secured the contract as being the lowest bidders, their bid amounting to $295,393.

St. Louis, Mo.—Architect J. L. Wees: For A. Bucker, a two-story store and hall building; to cost $15,000.

Architect Isaac Taylor, for Tyler estate, remodeling store and office block; cost $60,000.

Architect A. B. Redington: For the Wagoner Place M. E. Church, a two-story church, size 64 by 70 feet; to cost $17,000.

Architect C. F. May: For R. Schild, a three-story flat building with stable, size 53 by 66 feet; brick and stone; cost $10,000.

Architect W. A. Lovejoy: For James Kelly, a block of two-story dwellings, size 160 by 60 feet; brick and stone; cost $20,000.

RESIDENCE OF L. E. COLLINS, NEAR ST. LOUIS.

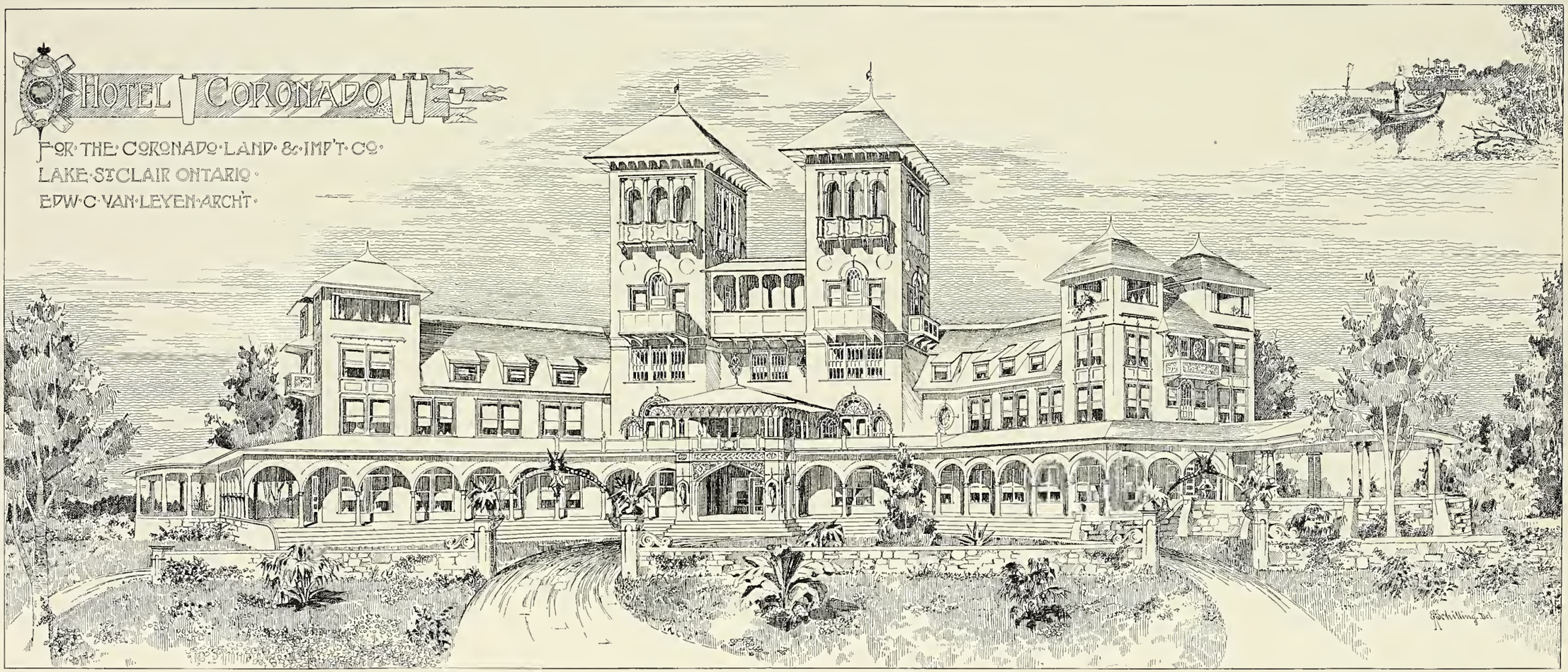
W. ALBERT SWASEY, ARCHITECT, ST. LOUIS.

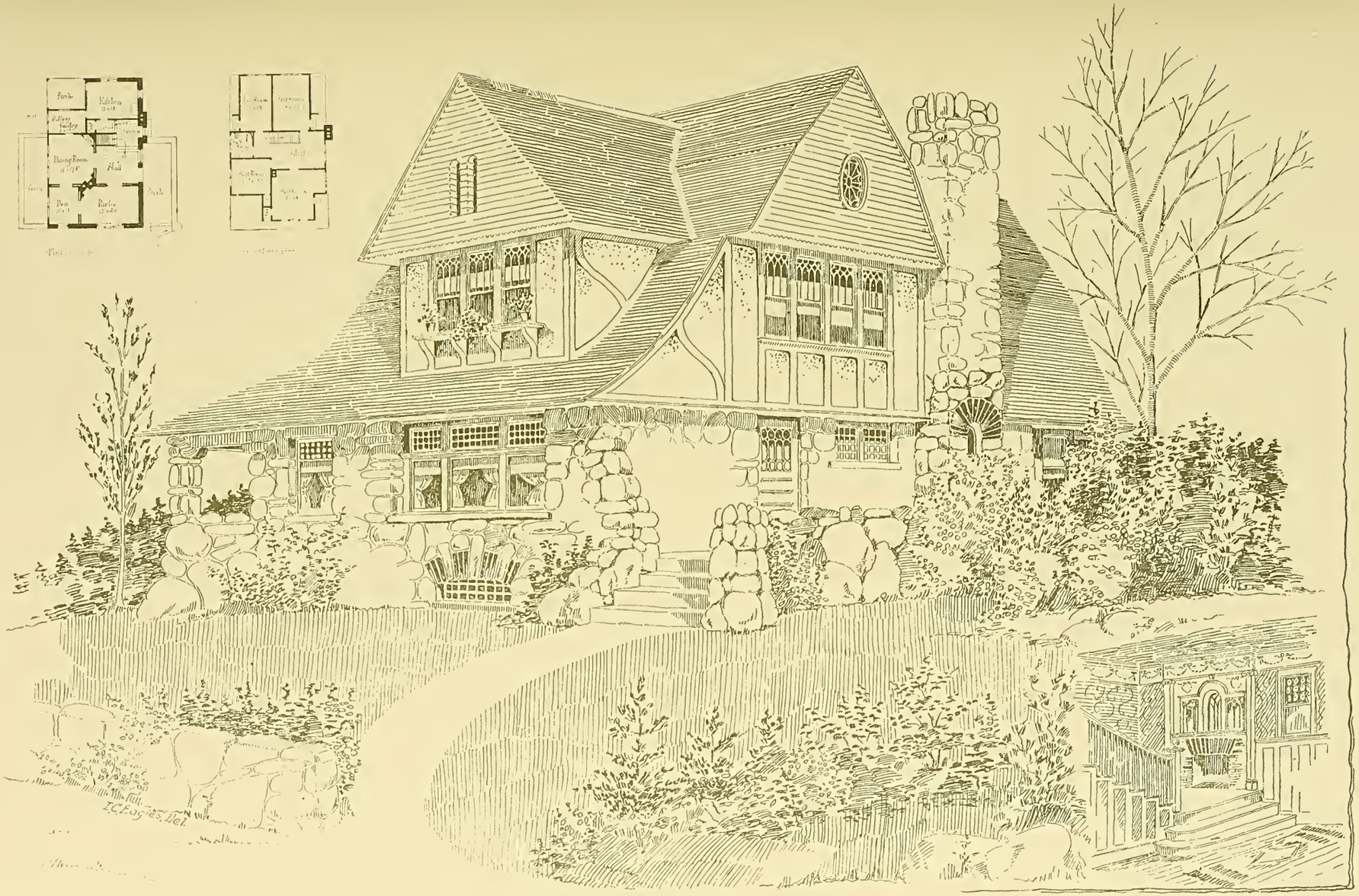
INLAND ARCHITECT PRESS.

DESIGN FOR RESIDENCE.

MANLY N. CUTTER, ARCHITECT, NEW YORK.

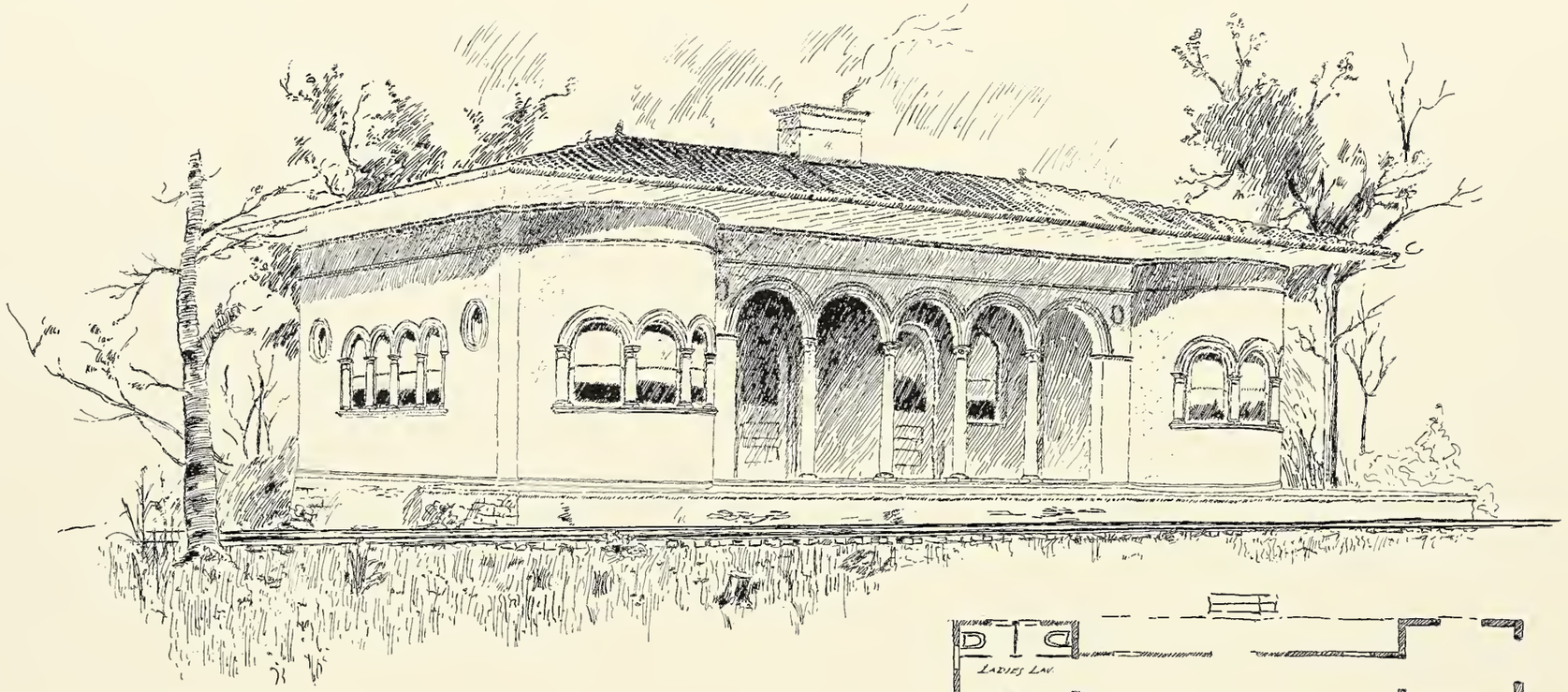

CATHOLIC CLUB
DETROIT MICH.
E.C.VAN LEYEN ARCH'T


HOTEL CORONADO
FOR THE CORONADO LAND & IMP'T CO.
LAKE ST CLAIR ONTARIO
EDW C VAN LEYEN ARCH'T



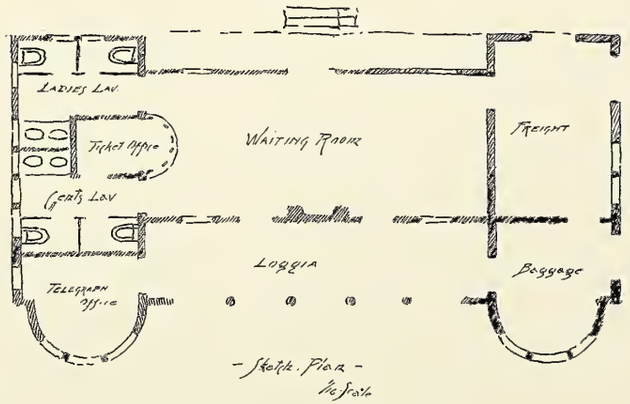
DESIGN FOR RESIDENCE.

MANLY N. CUTTER, ARCHITECT, NEW YORK.



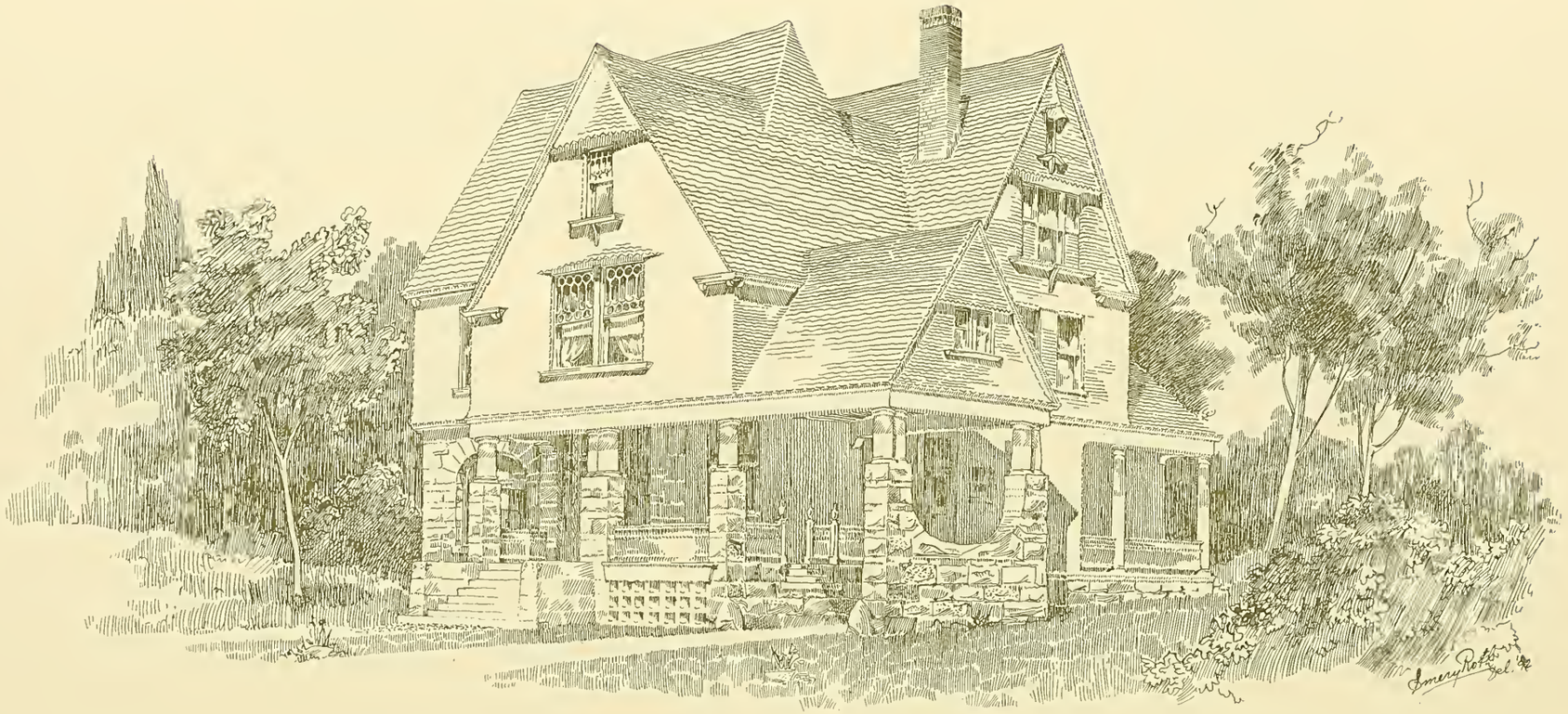
C.A.C. COMPETITION FOR
"A SUBURBAN RAILROAD STATION"

SUBMITTED BY ITALIA



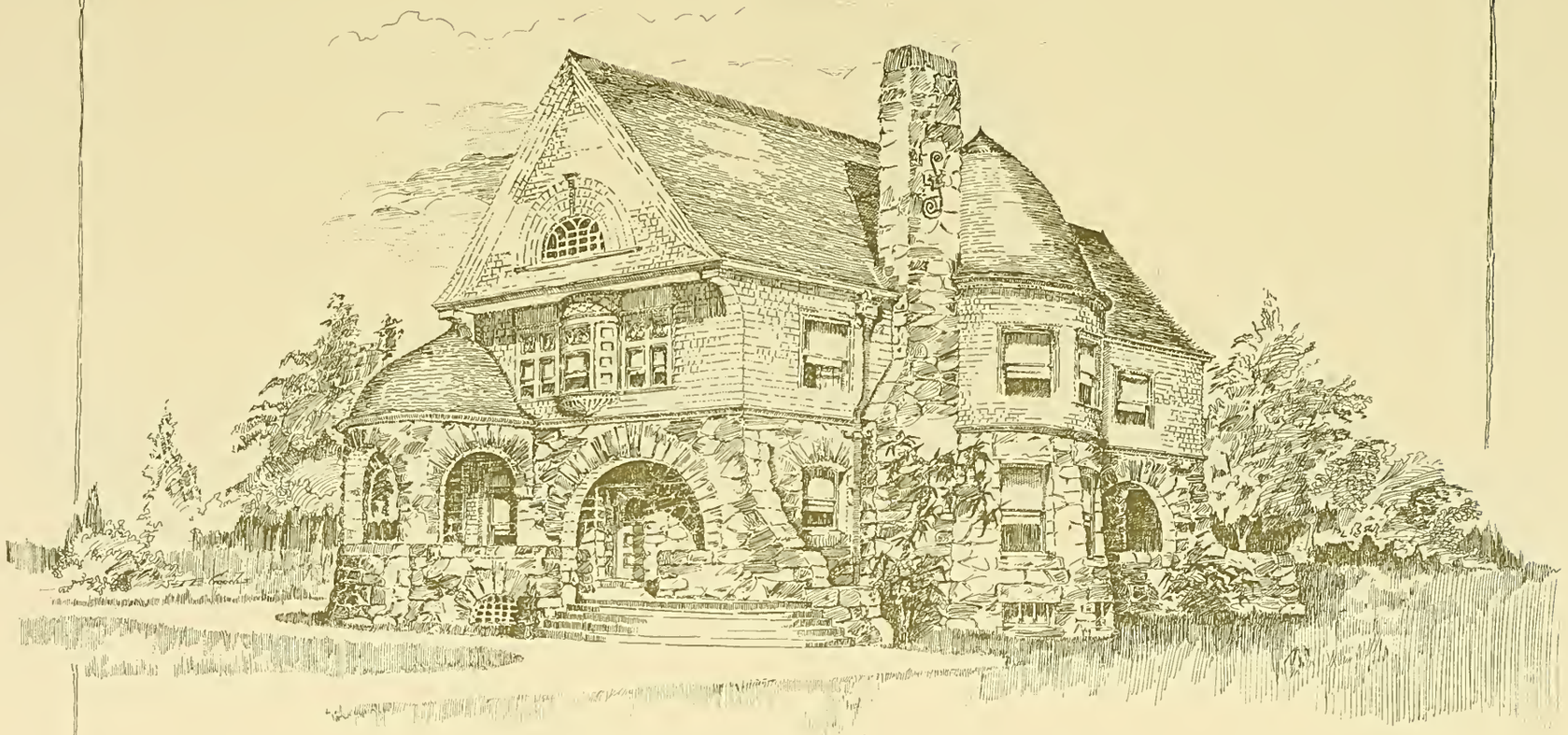
SKETCH PLAN

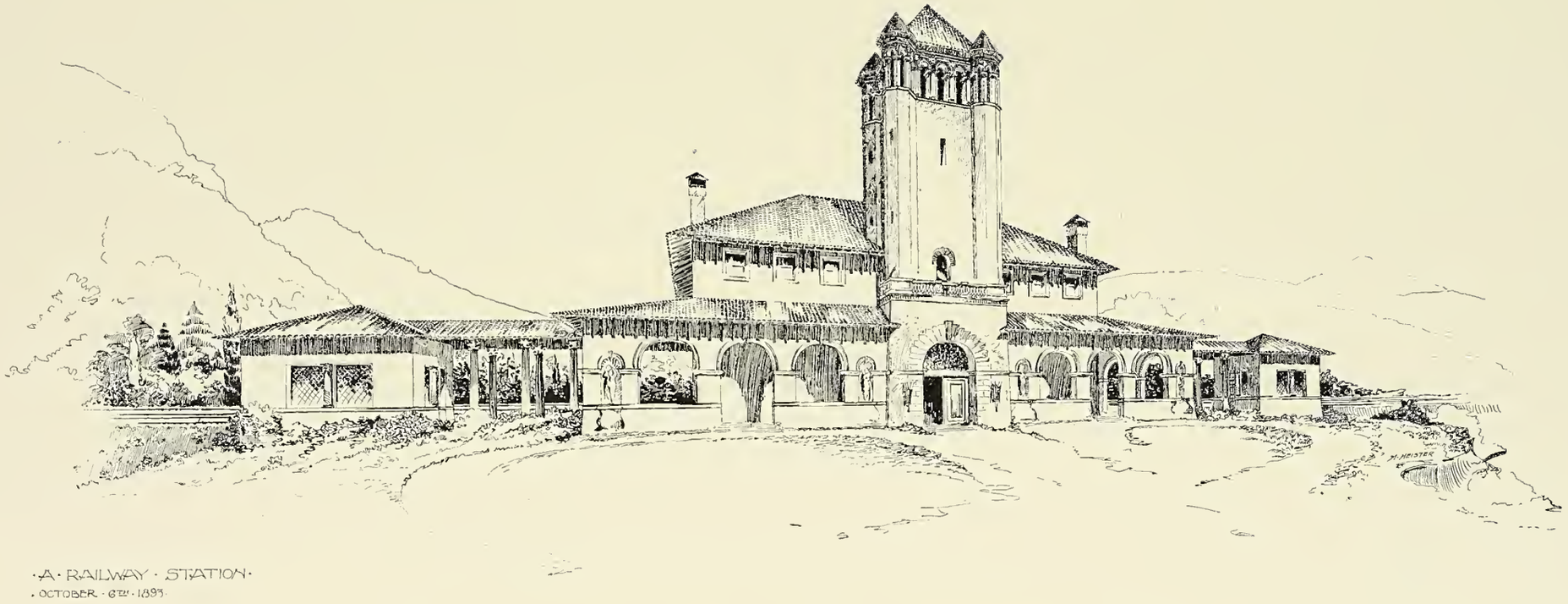
RESIDENCE AT QUINCY ILLINOIS
HARVEY CHATTEN ARCHITECT



RESIDENCE FOR E.I. MARTIN ESQ.
AT QUINCY ILL'S

HARVEY CHATTEN ARCHITECT QUINCY





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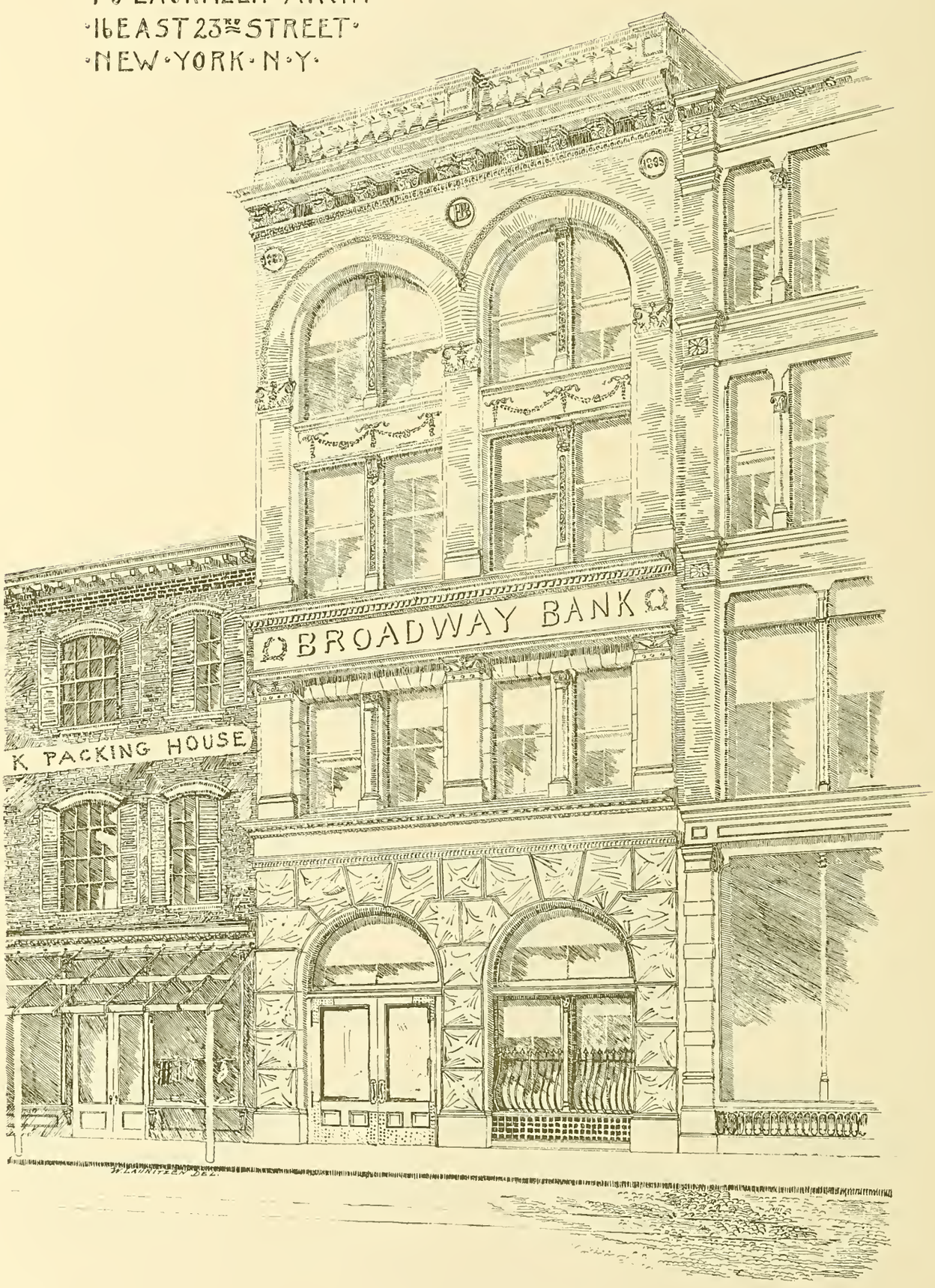
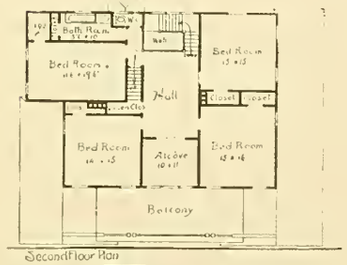


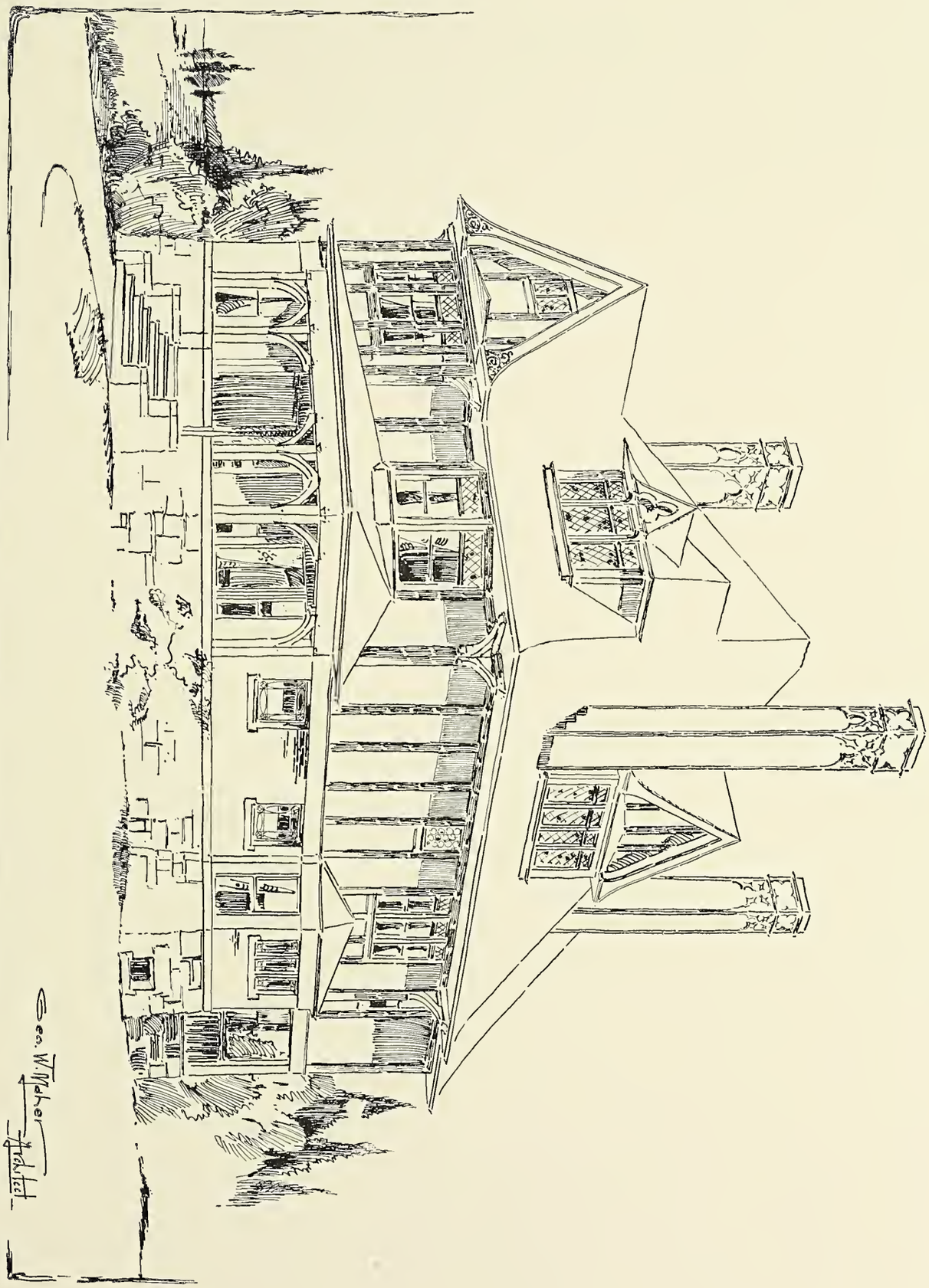


Second Floor Plan

First Floor Plan

— A · Country · House —
Built at Pompton N.J.
— for —
Mr. Ernest Werner.

Manly · N · Cutter · Archt ·
203 B'way N.Y. City



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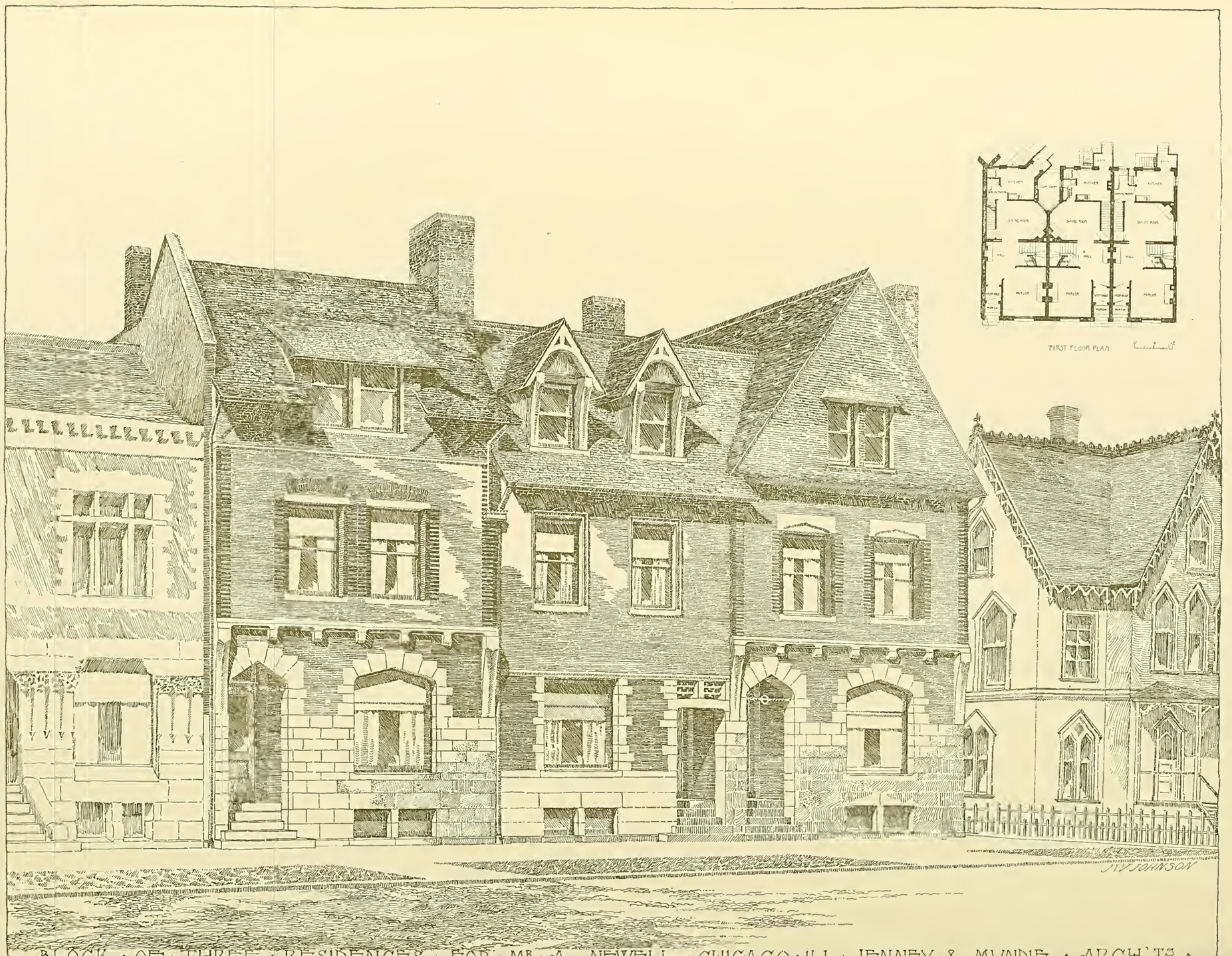
GEO. W. MAHER, ARCHITECT, CHICAGO.



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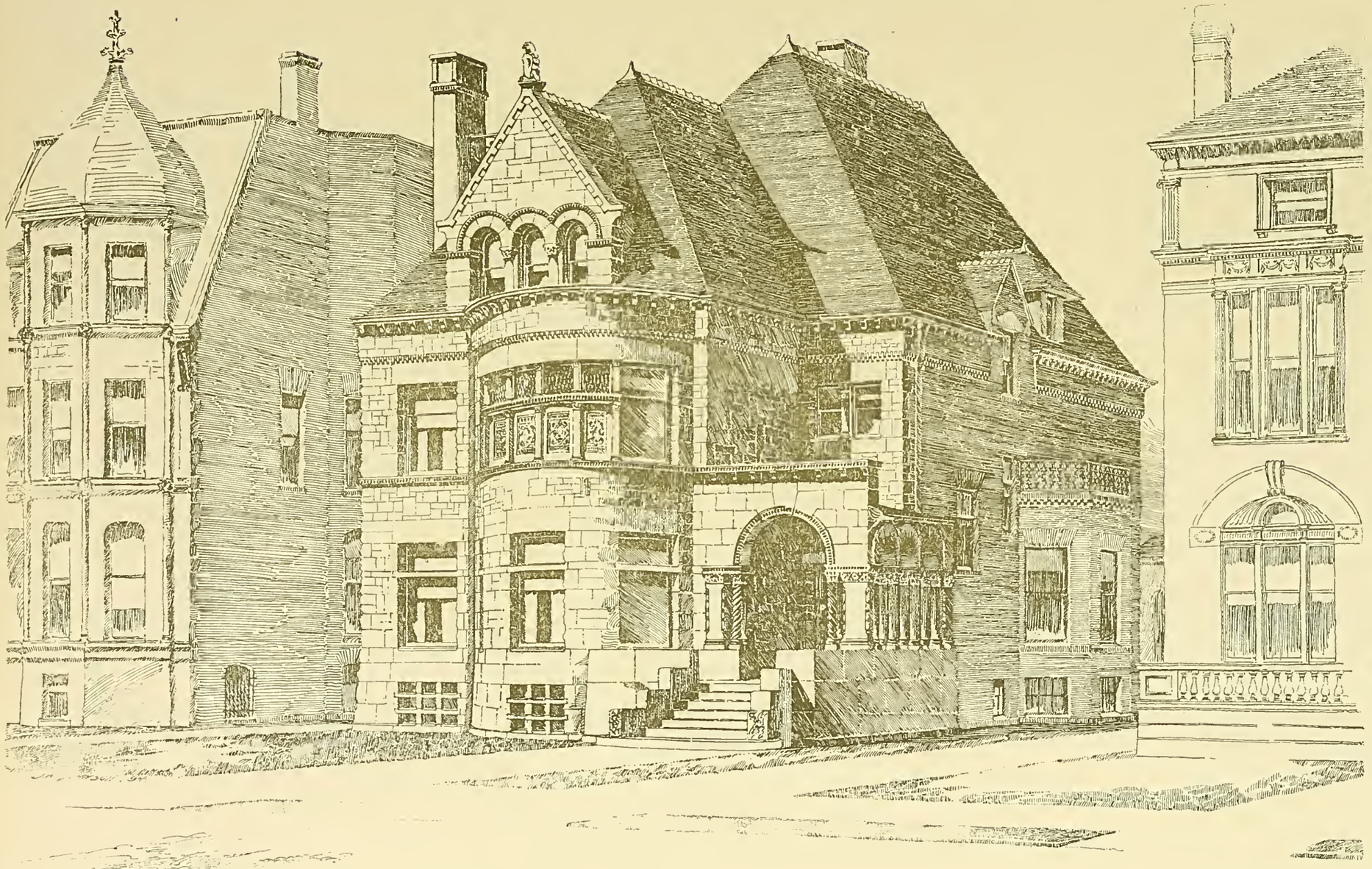
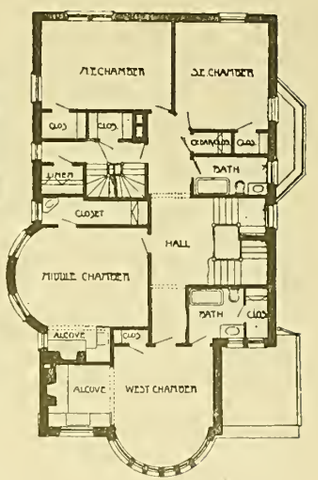
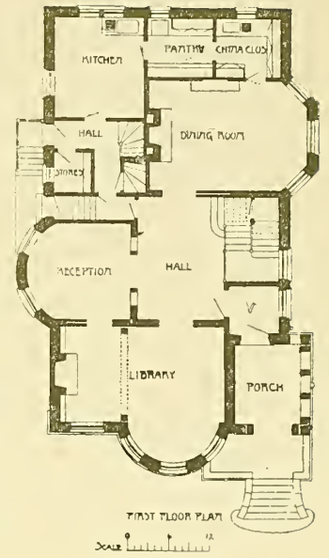


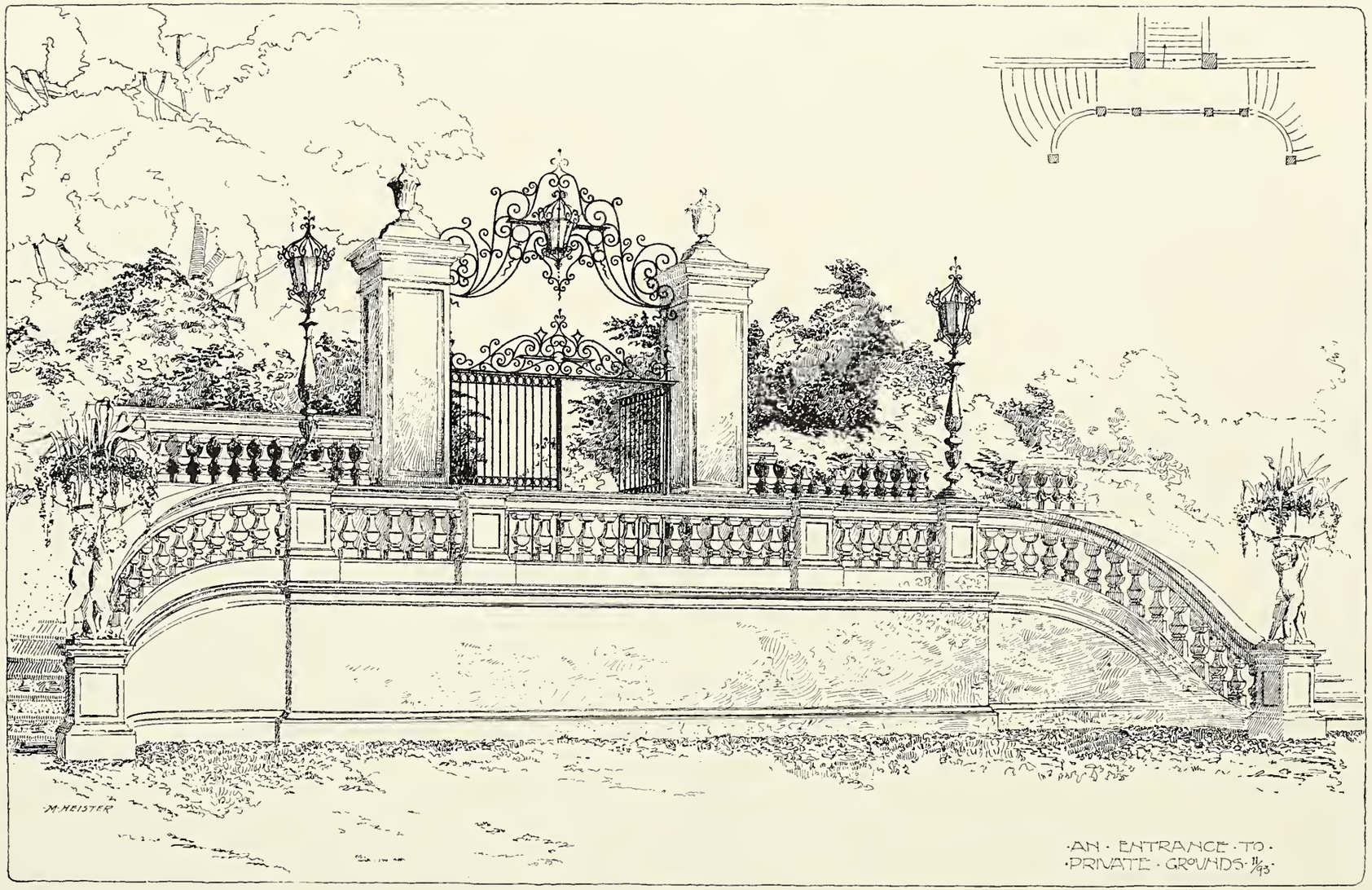


SECOND FLOOR PLAN



FIRST FLOOR PLAN

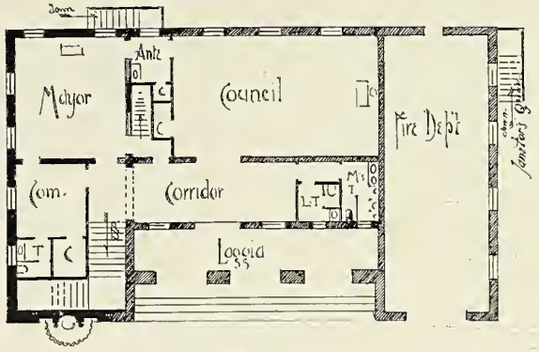
RESIDENCE FOR Mr J.H SNITZLER CHICAGO.ILL. JENNEY & MUNDIE / HOWARD V.D SHAW } ASSOCIATED ARCHITECTS



CINCINNATI ARCHITECTURAL CLUB COMPETITION.

SUBMITTED BY M. HEISTER.

AUDITORIUM



GROUND FLOOR

Note –
Jail in basement under Mayors Office etc accessible from Interior and Exterior
Janitors Quarters in Basement at opp. end
Intermediate space used for heating apparatus etc

TOWN HALL · · · C.A.C. COMPETITION
SUBMITTED APRIL 7TH 1893

FIRST PLACE
JOHN ZETTEL

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXIII. MAY, 1894. No. 4

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CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

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Suspicious Move by the Secretary of the Treasury.

The indorsement of the course pursued by President D. H. Burnham in the government architecture bill matter by the Executive Committee of the Institute was a foregone conclusion. That he has fitly represented that body in the controversy between the selfish, politic and evasive policy of the Secretary of the Treasury and the Supervising Architect and the straight business demands of the architects and the people is beyond question. That Secretary Carlisle regrets that he was hasty and undiplomatic does not alter the situation any more than that the Supervising Architect is an honorable and capable member of the architectural profession can alter the fact that both act together in obstructing the operation of the bill the unfortunate part of which is that its operation is "at the discretion of the Secretary of the Treasury." We have little faith in any conciliatory attitude assumed by the Secretary, as his whole conduct before the correspondence was published was hostile to the operation of the bill, and evasive in his dealings with the representatives of the Institute. The Supervising Architect took the office, as many before have done, for the "glory" rather than the salary attached, and may be personally honest in his endeavor to make a "record." His ambition to design the Buffalo building was laudable, and if he had to side with the administration and against his profession it was only the Scylla and Charybdis situation that confronts all men, however personally honest, who assume political responsibilities. Of course, it should be possible for men to forget their personal ambitions at times of great public moment, and whether through blind obedience to the mandate of his chief or from personal ambition, Mr. O'Rourke is certainly making a mistake that will strip from his name everything that would cause it to be honored by his professional brethren, while his earnest support would make his place honored in history above his predecessors. In the case of the passage of the Tarsney bill, the country had been demanding a change in the system of government planning of buildings for years, and the architects and everyone the least interested in the growth of art and art expression had been laboring for a decade for some action by Congress looking to a suitable method by which the existing evils could be corrected. The effort of the Secretary of the Treasury and the Supervising Architect to win back the confidence of the public by the formulation of an amended bill, and their solicitation for recognition and support from the architectural associations, if that is what the sending of a draft of a bill to the Boston Chapter means, should not be successful. Nothing can be hoped from the present Secretary unless a mandatory law is passed, and then it should be drawn by the architects at large and not by the Secretary. The refusal by him to place so simple a measure as the Tarsney bill on trial, even after promising to do so, if there were no other evidence in the case, would show the inadvisability of placing any confidence in any future action of Mr. Carlisle. Instead of formulating bills and pretending to be willing to aid in securing a better class of public buildings, it is not too late to adopt the proposition submitted by the Institute in the memorial and carrying out

the designing of the Buffalo building on those lines. The Institute will do well to pursue the same course it has adopted, and look with suspicion upon any plan that may be proposed by the Secretary of the Treasury, or even by the Supervising Architect and his draftsmen, which are under his official control.

Amended Bill Submitted By Secretary Carlisle.

Investigation indicates that the amended bill referred to was sent by Acting Secretary Curtis upon the request of a friend who is a member of the Boston Chapter, and the coöperation of that body was probably not requested. That which we have said regarding the inclination of the Secretary of the Treasury to attempt to satisfy the public and still keep the organization of the Supervising Architect's department intact, so that no "reduction of the force" would be necessary, is shown by the letter of explanation sent by the Secretary to the Speaker of the House, with a proposed amended bill, copy of which is published elsewhere in this issue. It is interesting reading, this document, and exhibits the motives which actuate the Secretary in his opposition to the Tarsney bill as much as did his final letter to Mr. Burnham. To candidly acknowledge that a reduction of force in a government office and the loss of appointing power by a government official is of greater importance than any question of better and less costly buildings can be, is certainly daring for even this most undiplomatic of secretaries. It will be noted that while all those powers and perquisites now pertaining to the Supervising Architect's department are preserved by the amendment proposed, that it also very carefully preserves the one fatal clause in the Tarsney bill, that makes its operation depend upon the "discretion of the Secretary of the Treasury." Now that the Secretary has answered the House's question regarding the Tarsney bill, and submitted with his answer the correspondence relating thereto, and since he closes his letter by the intimation regarding the comparative cost in its operation, would it not be well for Congress to require of the Secretary a detailed statement of the cost of, say, half a dozen or more buildings recently completed, with estimates from competent architects upon their probable cost had they been erected according to private practice methods. Since Congress is of an inquiring mind there are a number of like pertinent questions that might be asked, and answered by the Secretary, through the medium of the Supervising Architect, which would throw much light upon the question of public versus private methods in the designing and erection of buildings.

Seventh Annual Exhibition C. A. S. C.

The seventh annual exhibition of the Chicago Architectural Sketch Club, which was opened at the Art Institute on May 10, shows in a remarkable degree what persistent effort will accomplish. Each year since its organization the club has held its annual exhibition, always successful in the number and attractive display of drawings, but always within its own membership and in its own rooms. This year, with the encouragement of the Illinois Chapter of the American Institute and the coöperation of the Society of Artists, the club secured the Art Institute in which to hold the exhibition and put themselves into closer touch with the art appreciative public. As a sketch club it has for years occupied the first place among draftsmen's organizations, and its influence has done much to promote those in other cities. Its Clark medal competition each year draws upon the talent of the country with the competitions of the New York Architectural League, which in motive and direction it closely resembles. Its benefit to individual members who have gone to other cities has been great, and through the publication of its competition drawings they have become known to architects everywhere. The officers who have thus advanced the local prominence of the club into something of a broader character by the planning and execution of this seventh exhibition of the club's work cannot be too highly commended.

A Romantic History of the World's Fair.

What will probably prove to be the most noted book yet published in the United States has for the months succeeding the close of the Columbian Exposition been in active preparation. This is the "Book of the Builders," compiled by D. H. Burnham, Director of Works, and Frank J. Millet, Director of Decoration, and published by the Columbian Memorial Publication Society. While this chronicle of the Columbian Exposition, through the compilations of Mr. Burnham, will exceed in literary merit as it will accurately detail the upbuilding and function of the Fair, it is as a work of architectural and pictorial art that its great value lies. As an artist of European and American reputation, Mr. Millet has gathered about him those artists who have made American art known and prized, and given to each the subject best suited to his particular talent. Using photographs in order to secure accuracy of detail, all the romance of air, light and surroundings have been thrown into the hundred great pictures which will embellish the volume; while the pen, the pencil and the brush will decorate every page of text. So carefully has the work been planned, so supremely capable is each factor in the organization of this pictorial history that beside it there is no other history of the Fair; there is no record of its construction or its art. Every figure must be officially accurate, every problem solved must present the truth, and it is but fair to trust that the lithographic and letterpress presentation cannot be other than the most artistic the presses of the world can furnish. That every library, museum, private library, and particularly those of the architectural and engineering professions, will contain this great work is beyond question, and it is one of the evidences of the real greatness of these compilers that it has been so arranged that the mass of the people will find its purchase within their means, while the more wealthy can place the *edition de luxe* upon the library table and say, "There is the most valuable work in the most artistic form this country has yet seen, and its publication marks an epoch in American bookmaking." Thus giving accurate data for the future student or future builder, this great volume will enter into the force, the sentiment that made the Fair a creation for the world to wonder at and depict its romantic life and its destined effect upon the thought of the world. The completion of this work is as important to society as the conception and execution of that great display of the arts of man, the triumphs which it is destined to make known to future generations.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

BY CHARLES E. ILLSLEY, A.M., C.E., ARCHITECT.

CHAPTER IX—*Continued.*

PROBLEM XI.—Fig. 139. To design in perspective a winding flight of stone steps, as shown in plan below the perspective. (This plan is for illustration only.)

The riser a b e e′ is taken in the picture plane; consequently it is drawn to scale to its true size. On the vertical b i lay off the true heights of the five risers. On the horizon locate the "half-distance," $\frac{D}{2}$ (Section 133). The point S is beyond the limits of the cut to the right. Set off a d, equal to half A C on the plan below, draw the diagonal d $\frac{D}{2}$ to meet the normal a c in c, then erect the vertical c c′ to meet normals through g′ h′, which are points on the vertical a i′ horizontally opposite those already marked on b i. Draw the slant lines a g″, e′ c′.

Along the side wall are three treads and risers. To find them divide g′ g″ into thirds, as follows: Join g′ c and mark its intersections with the normals through e′, f′. Each of these is at one-third the depth of the wall. Through these points draw the

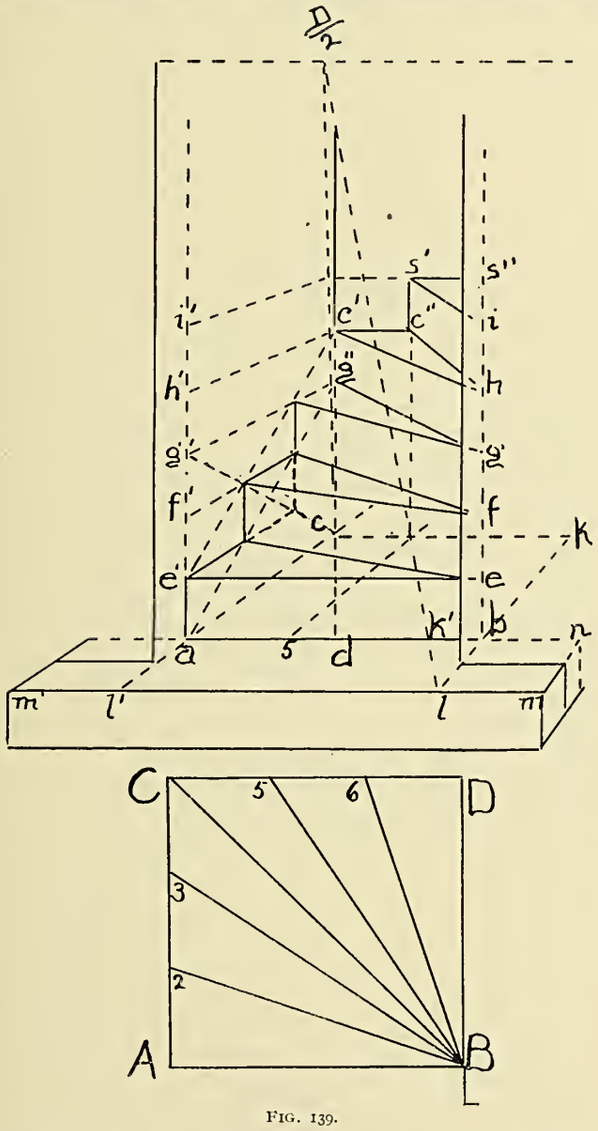


FIG. 139.

vertical risers, and complete the profile as shown. At a 5 lay off the true distance C 5, taken from the plan of the steps; draw a normal to meet the horizontal c k, thence erect a vertical to meet horizontals c′ c″, s′ s″. Draw the "winders" by joining the points thus found with e, f, g, h, i.

It is believed that the construction of the bottom step is shown clearly enough by the drawing without farther explanation.

147. Fig. 140. This is a reverse view of the same steps as in Fig. 139. The construction is with the aid of the half-distance, $\frac{D}{2}$, in a vertical plane instead of the horizon. The lowest riser a b 1, 1′, is drawn as before. At a b′ set off vertically one-half the depth of the recess inclosing the stair and draw the diagonal b′ $\frac{D}{2}$, meeting the normal a c in c, whence erect the vertical c c′. At 1, 2, 3, 4, lay off the heights of the risers as before, and draw normals through these points to meet c c′, whence transfer these heights by horizontals to meet a vertical c″ 4 erected at c″, where a normal b c″ meets the horizontal c c″. Divide the horizontal 4′ 4″ into thirds and erect the three risers at the rear wall as shown, each riser being equal to 3′ 4′.

At the right hand construct an auxiliary profile thus: Join 1, 4″, and draw verticals through its intersections at 3″, 2″ with

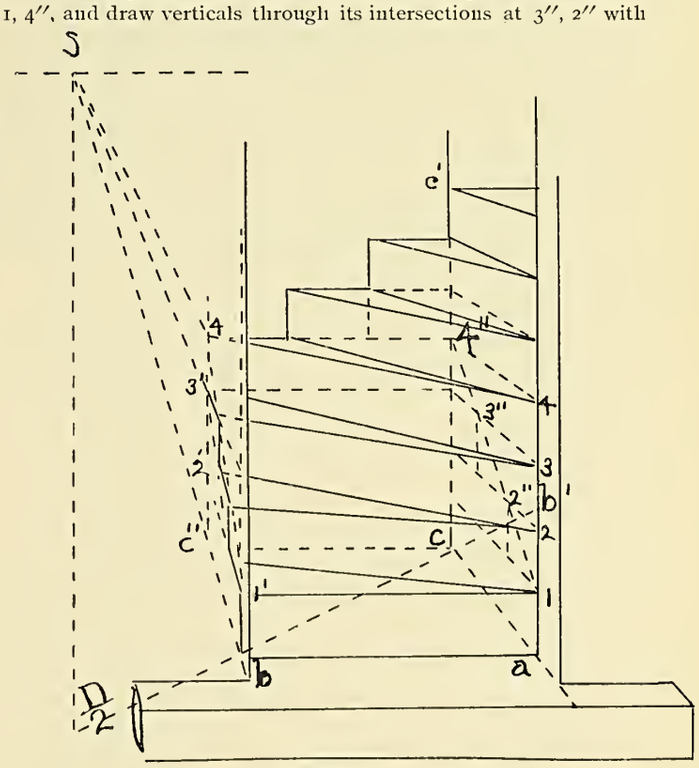


FIG. 140.

normals through the points 2 and 3. Transfer these points by horizontals to the left, as shown. To the points so found draw the "winders" from 1, 2, 3, 4, etc.*

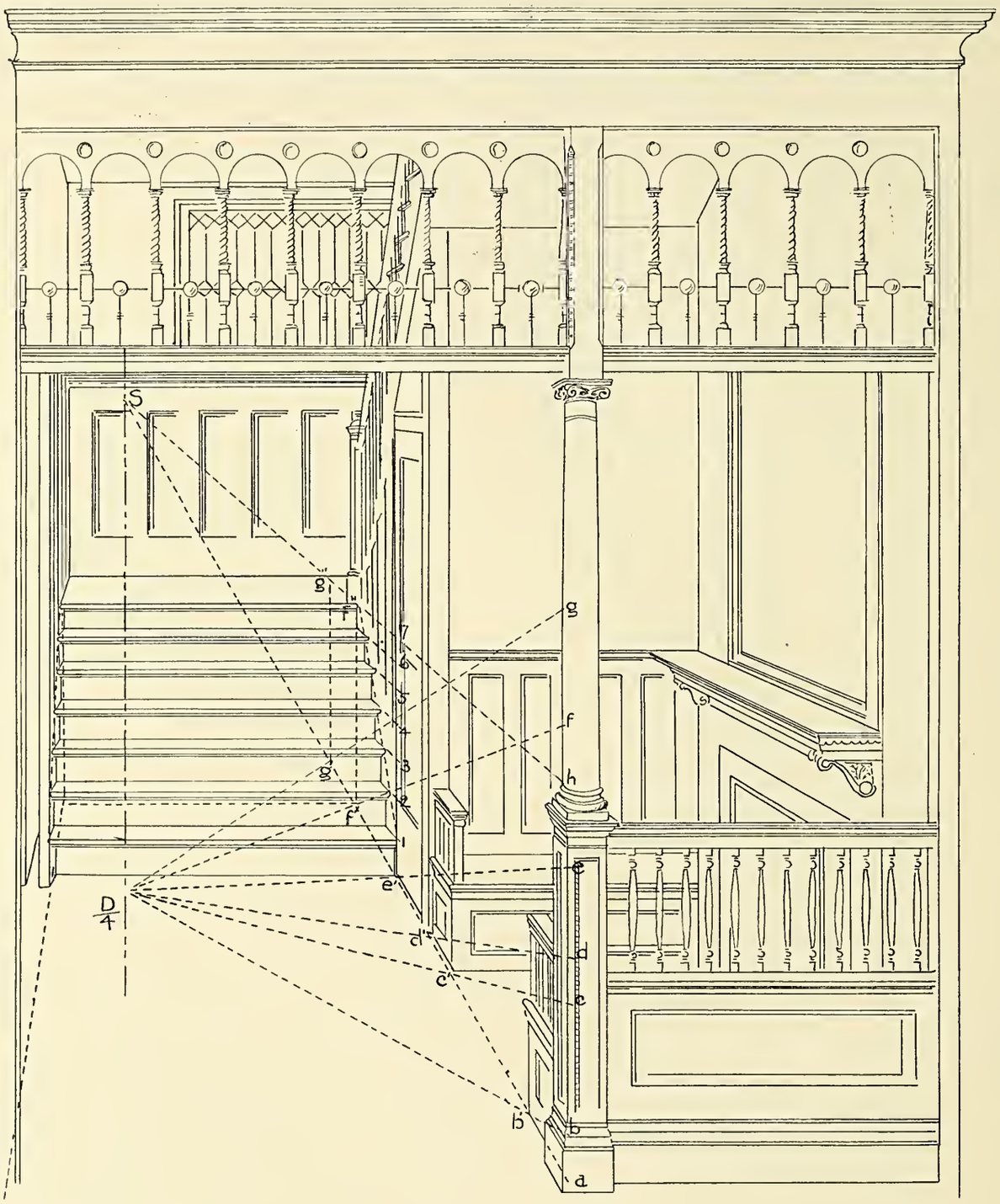
148. PROBLEM XII.—Fig. 141. To design a stair hall with chimney nook, grille, etc.

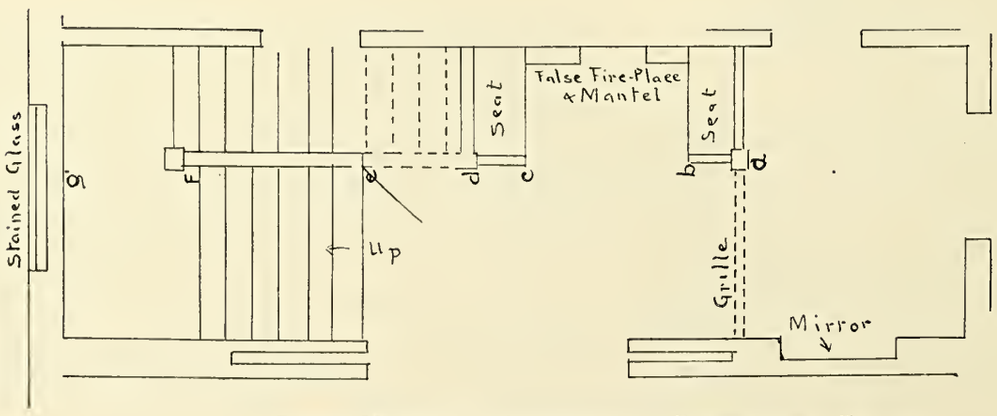
This is another example from the author's practice. The plan of the hall is shown below the perspective for the purpose of illustration; but the scale to which it is drawn is only one-fourth the scale used in the perspective above it. The quarter distance, $\frac{D}{4}$, (Section 133) is employed in a vertical normal plane, passing through S. By this method, if a given distance is required back of the picture plane, it is only necessary to lay off one-quarter of the distance on a vertical anywhere in the picture plane and to draw from its foot a normal to meet a diagonal (toward $\frac{D}{4}$) from its top.

The plan being already drawn to a "quarter scale" while the perspective is required to a "one-inch scale," it suffices to take off the dimensions a b c d e f g from the plan and apply them at once along the vertical side of the column produced, as shown, and draw an indefinite normal from the foot of this line. Then draw diagonals (to $\frac{D}{4}$) from each point; they will cut the normal a S in the required distances, and verticals from the points so found will locate the features required. Set off at a h the aggregate height of the seven risers of the lower flight of steps, draw an indefinite normal h S, draw a vertical e′ 7 to meet it at the first riser and subdivide into seven equal parts as figured. Normals through these points will locate the heights of the steps, and their intersections with the slant line 1 f″ will locate the corners of the nosings. The heights are laid off to the same scale as the perspective itself, namely, one inch to the foot. The scale of four feet to the inch is used only for locating distances by the aid of the "quarter distance," $\frac{D}{4}$.

With these explanations the rest of the construction should present no difficulty.

*It is advised that in working out these problems they should be drawn to not less than twice the size of the printed illustration; in some cases a still larger scale would be better. For typographical reasons, the drawings, as printed, are generally reduced quite materially from the originals.





Direct Methods in Architectural Perspective.—Fig. 141.

HENRY VAN BRUNT—ARCHITECT, WRITER AND PHILOSOPHER.

BY P. B. WIGHT.

PART I.—*Continued.*

SUCH a book could not have been written without allusion to style and styles of architecture. The question as to whether the development of a national or universal style is possible or not, whether it is desirable or not, whether or not any one person or persons or a whole nation or race can ever establish one by concerted action, or are likely to drift into one by accident or natural progression, is necessarily considered in view of the prevalent tendency to eclecticism, which is only another name for senseless and conscienceless cribbing. What concerns us most is, what is the duty of conscientious workers at the present time? How are we to work on Greek lines and preserve our own individuality? This is well answered. The development of the author's convictions—as has before been suggested, and as this book demonstrates—seems to have taken on three consecutive forms, all of which are consistent with his reverence for Greek lines. First came a belief that the Renaissance, as taught in the Ecole des Beaux-Arts of the French Academy, embraced all that was essential and was ready to be imbued with the Greek feeling to produce a truly consistent architecture that would live, grow and produce delectable fruit. This was due to the magnetic influence of Labrouste after he had burst upon the French Academy with what were at first branded as heresies, but which eventually brought it into his own camp. The brilliant designs of his disciples, Duban, Duc and Garnier, which took the Academy by storm, and of Hunt in our own country, at that time fascinated all the youthful minds in America who had a leaning toward the French school, and they thought they had found their Moses. But lesser minds took up the Greek study, which became an affectation, and was called Neo-grec.. It was rampant, but it soon palled on the senses with its grotesque eccentricity. Nothing was too extravagant for these men. Even triglyphs were used for the decoration of columns. It is still seen in some of the *concours* of the school. Even Labrouste, the prophet of Greek lines in France, gradually deserted the strict principles of design which he had first laid down; a strictness that gave him the utmost liberty; for it was liberty from the dogmas that had so long hedged around all freedom of design with academic formulas. However that may be, he is still best known by his Library St. Genevieve, and posterity will confirm the verdict.

Then came a period of conservatism when our author endured even if he did not approve of eclectism—an eclecticism subjected to Greek motives. This subjection is not impossible, nor is it absurd, as the dogmatic critics of the schools insist. The Greek feeling is just as consistent if based on Gothic or Romanesque models as on Renaissance or Roman.

But the question had to be answered. Where in the whole history of this art may we best begin to follow well-known models, to adapt them to our use, to infuse into them the modern spirit, never forgetful of the legacy which the Greeks have left us? Mr. Van Brunt has answered it, or at least has suggested where a good beginning has been made, and herein is the third and mature state of his convictions, though it may possibly have been modified in some of the expressions in his paper read before the Congress of Architects. In the chapter on the present state of architecture, which is practically the end of the philosophical part of the treatise, he says: "Among these revivals, that of the Romanesque forms of Auvergne, in which the vigorous round arches, the robust columns, the strong capitals, and the rich but semi-barbaric sculpture are tempered by reminiscences of the finer Roman art, is at the moment the most interesting and perhaps the most promising. The most powerful and imposing personality that has yet appeared among the architects of America gave to this movement an initial force so great that now, after twenty years of experiment, it continues to hold its place as the most characteristic national manifestation of our architecture. The late Henry Hobson Richardson, who died, lamented, in 1886, in the midst of an exceptionally brilliant career, studied this especial phase of historic art with singular intelligence; but he poured into this antique mold such a stream of vital energy that the old type was transformed in his hands, and he indicated the direction of its modern development. * * * This revival will cease to be a masquerade and will be in the healthy path of natural development, as soon it begins to show a capacity for a more perfect adjustment to our material and moral conditions. Whether it will succeed in reaching this stage, or whether it will presently begin to fatigue by monotony, and so fall into disuse, there is no question that the experiment is based upon sounder principles than that of any other now under study. Certainly there is nothing in the slightest degree resembling it in the contemporaneous work of Europe."

The four main essays have led up to this statement, and it is a natural inference following his masterly exposition of the facts of history, and his whole course of reasoning therefrom. It is made, perhaps, more prominent in the present paper than the author might wish, and, therefore, the exact words are quoted to avoid misunderstanding. A superficial reader might not readily take in the full purpose of the book, and it is well to direct his attention to where it can be found in plain words; for no other manifestation of modern architectural thought is more familiar than that expressed by Richardson in his later works.

Knowing Mr. Van Brunt's early affiliations, it is no surprise that he should have been more considerate toward the modern French school of design than any other, or that he should have written the obituary of the great Gothic revival in England during the present century. In view of his clear exposition of the evolution of the mediæval Gothic, from the first departure from the classic Roman at Spalatro in the third century through the Byzantine of Constantinople and the earliest work of the northern races at Ravenna, and its counterpart in German Romanesque, which was brought to its highest development in the twelfth century, and his admission that it reached its highest development in the thirteenth, it is, however, somewhat remarkable that he should approve of the basis of style selected by Richardson. If, however, it is true that a healthy development and progression in architecture can only proceed from types not fully developed, he is right. The Romanesque was in a healthy condition in the twelfth century; and this is attested by the fact that it was changed to the pointed style by natural development in the hands of sincere artists. The reason of this has been explained by Mr. Lawrence Harvey, who was one of the honor men of the French school. He says that it was adopted as the only expedient by which a series of arches could be constructed over adjacent openings between isolated piers, which was impossible with round arches unless awkward expedients were resorted to. Mr. Van Brunt himself has clearly explained the evolution of the pointed vaulting of the thirteenth century, which was the keynote of the mediæval styles, and which alone made the vaulting of the naves of the great cathedrals possible. In fact, he devotes altogether more space to the elucidation of the principles that underlie the old Gothic than to any other manifestation of historic architecture. It is not to be denied that his appreciation and admiration for it is everywhere evident, and it has furnished the main inspiration for his poetic effusions in the last chapter. He everywhere seems to admit that the Greek and the Gothic illustrated the highest types of development of all the historical styles, and thus describes their relative qualities: "The life of Gothic lines was in their sensuous liberty, though they were sometimes drawn with marvelous delicacy and refinement of feeling; the life of Greek lines was in their intellectual reserve. Those arose out of a religion of emotional ardor; these, out of a religion of philosophical reflection. Hence, while the former were free and picturesque, the latter were serious, chaste and very human." This is beautifully and clearly expressed.

It is safe to assume that if the Romanesque revival headed by Richardson is to continue as a living fact, and if we avail ourselves of the book of history that is before us, the natural tendency will be rather toward Gothic lines than away from them. At present it looks as if the ardor of his disciples were waning. There is no stimulus to keep the movement up. We are not in danger of being "fatigued by monotony," but are more likely to be disgusted with weak and commonplace imitations by those who "affect impressions that they do not feel." Another great master, who worked on parallel lines, John Welborn Root, is also dead, and the movement is in want of new life. The last use of his pencil was on a proposed design for the Art Institute of Chicago, which was never finished. It would have been a revelation of the most earnest work of his brilliant intellect in the same direction. The best of us are so vacillating, so easily influenced by petty circumstances, and so anxious to follow any new "fad," that a few travesties of a great movement, performed by hands too ignorant to appreciate its merits and regarding *it* only as a "fad," will be

enough to turn us into the old paths or in search of other novelties. It certainly looks as if the times were not ripe for a consistent revival of rational architecture conceived on lines of beauty and intelligence. Education is not yet sufficiently diffused to make the result hoped for possible. Here and there we will see original, consistent and artistic conceptions arise from time to time, but they will be exceptional. If we must wait for more hopeful times, it is fortunate that we have found a guide in "Greek Lines" that can arouse us from a condition of intellectual lethargy and point the way that we should go. Such a road is best described in the concluding paragraph of Mr. Van Brunt's "Essay on the Present State of Architecture," which will furnish good food for reflection and form a fitting termination for this part of our review.

"When in our schools and in our practice we can succeed in cultivating a fine artistic feeling and in establishing really Catholic ideals in design without falling into dilletanteism or into habits of mere imitation; when we can use our knowledge of good examples, modern and ancient, so that it will not betray us into quotations for the sake of quotations, into conformity for the sake of conformity; when we can work without caprice and design *reasonably*, so that every detail shall be capable of logical explanation and defense, without detriment to a pervading spirit of unity; when we can be refined without weakness, bold without brutality, learned without pedantry; when, above all, we can content ourselves with simplicity and purity and refrain from affectations, we shall have conquered the indifference of the people, and shall have accomplished more than has yet been done in Modern England, with all its archæology, or in Modern France, with all its academical discipline, but we shall have done no more than should result from an intelligent use of our precious and unparalleled condition of liberty in art."

(*To be continued.*)

ARCHITECTURAL EDUCATION FOR AMERICA.*

I.—THE ECOLE DES BEAUX-ARTS.

IT would not seem extraordinary if a man about to build a house should say that he intended to consult an engineer as to the drainage of his site, and to employ a designer to plan for his requirements and to give him within and without an artistic building; that he should have the detailed specifications of materials, hardware, etc., written by an experienced builder and the materials themselves submitted to a practical chemist to test their durability; that construction-drawings should be made and carried out by a skillful engineer responsible for all settlements, shrinkage, or leakage; that the plumbing and heating should be devised and supervised by experts; that an artist should be engaged to watch and correct the models for carving and moldings and the execution of them; that the same or another genius must choose the shades of paint or stains to harmonize with whatever he, the owner, might select for papers or hangings; that he should expect to have always on the spot a competent overseer, and, though in view of the multifarious crafts and arts involved, no one man might be competent in them all, he must have always on hand an expert, at whatever cost, in each department to pass on work and materials; also, that he must have an expert accountant to keep these many accounts balanced, so that at any time the owner could know what payments were falling due to contractors on certificates from the heads of departments. This accountant should also watch carefully the certificates for payments to detect errors by work omitted, or for allowances in the contract to be deducted, and should be competent to discuss these questions with contractors as a business manager might. If a man should say all this to his friends, they might retort that it would involve a very expensive staff, and ask, even if expense was not to be considered, who would be chief of staff and keep these departments and their heads coördinated? It is possible that it would then occur to the owner to supply an architect as chief of staff. Probably that would be satisfactory to all concerned.

Now, no doubt a man who should act as in this hypothetical case would have a better built, more comfortable and more beautiful house than his neighbor, and yet, in spite of the immense sums lavished on buildings, this sort of expense is practically never incurred.

The qualification of all these experts is needed to carry a building to completion, and an architect is expected to fill all the gaps. Why should he do all these things? Because, from the nature of the temperament which called him to such a career, his pride will urge him to make his building the best he can make. The remuneration of an architect is so small, compared to his expenses, that he is forced to look to results satisfactory to his conscience and to gratified ambition as the chief results of his career. He will make a gallant fight to fill the places of all the needed experts above mentioned, and his enthusiam will receive a rebuff as soon as he falls short of his impossible attempt. He will be blamed because he is not omnipresent or omniscient, but as he knows he has only himself to thank for undertaking the impossible he will not complain openly.

It has come, through the architect's own fault, to be considered his duty to place at his client's service all these many qualifications, each of which presupposes special training and the exercise of which in the aggregate requires a broad-minded, forceful personality and the tact born of knowledge of many things and many men.

If, then, we ask how one can best fit an architect for his career, there seems to be but one answer: The broader the foundation laid for it the better; the most liberal education is the best. It is obviously impossible for a young architect to know the multitudinous details which experience alone can teach. Every day and every year must bring its store of such knowledge. But there is another kind of knowledge which is not picked up in practice and whose absence experience only emphasizes. There are whole ranges of subjects which can be learned only from the professor or in the academic laboratory, and these studies which stimulate investigation and train the judgment are not to be found in the most extended practice. Chemistry and its kindred sciences, which decide the use of new materials, must be studied in the laboratory and lecture room. Heating and ventilation and many other branches can be learned expeditiously only under a professor, and where so many subjects must be studied the short road to learning is the best for the architect. It seems, therefore, that at least a certain degree of academic training is needed to round out an architect's education, even supposing that he can learn the æsthetics of planning and designing in office work.

As an architect's practice ever offers to him the solution of new problems, and as he is tempted constantly to copy blindly the fashion of the day, it is of the utmost importance that he should face his bewildering conditions with sound principles of design and construction.

The young architect requires a pure æsthetic code to guide him when bewildered by specious influences. Like all moral influences such æsthetic principles must be absorbed slowly and in a propitious atmosphere. Traditions for a time must submerge personality. Traditions which are the fetters and limitations of an old civilization are stimulating guides in the new.

Feeling the need of such traditions, Americans have been most attracted by the Ecole des Beaux-Arts at Paris. It is magnificently endowed with every facility for and every incentive to study all branches of art. Its splendid library is freely open to students. Lectures in history, æsthetics, mathematics and the constructive sciences are given by eminent specialists. Frequent *concours* offer distinction in many branches. Founded in the middle of the seventeenth century, its early teaching was a timid classicism whose chief merit was the close study of the old Roman plans — the most splendid the world has seen. Still keeping the latter in view during this century, and especially in the latter half of it, the school designs have gained greatly in vigor and richness. An influence of value came from Viollet-le-Duc's attempt, a generation ago, to substitute for Classic models Gothic designs in the school ateliers. The revolution did not succeed, but the great mediæval archæologists protests against the sham construction of the Roman Classic style and his exposition of the beauty of truth in constructive design have emphasized the value of rational architecture.

However artists may differ as to styles, the principles of largely conceived symmetrical plans are immutable, and the Ecole des Beaux-Arts' student in this has no rival elsewhere. In general it may be said of the school that its influence always makes for a large symmetrical treatment of masses and a subordination of details in the composition.

The training of the Ecole des Beaux-Arts is such that the students in architecture, as well as those in painting and sculpture, graduate with definite principles to guide their subsequent work. The students under this liberal instruction on returning to America rarely reproduce French types of architecture, but, applying the principles of design they have imbibed, seek to express the functions of the building by a logical use of the materials available.

This is the mental attitude our architects should have. They are confronted with novel problems and new exigencies. These can only be met successfully by cultivated training which leaves no *parti pris* in style. The well-stored mind must be alert to seize new points of view; then, guided by sound principles, it will produce rational architecture, i. e., buildings whose purposes impose their plans while the available materials decide their exterior treatment.

There is another advantage which belongs peculiarly to this institution, and that is the all-pervading artistic influence in which its students are steeped. The close connection of the students in architecture, painting and sculpture, their great numbers, their distinguished professors in active career, the ardent competition and penetrating sense of the value of hard work, all create an incomparable atmosphere for artistic culture.

It is distinctly to the Beaux-Arts at Paris and its direct influence through pupils, or indirectly through the schools in America which have followed its lead, that the splendid buildings in its own chosen style at the World's Fair were erected.

In conclusion it may occur to the reader, as it has to the writer, that there is a curiously familiar sound to the above considerations — a haunting sense of having heard the drift of it before. And so we have. It is now nearly a generation since the discussion as to college education waxed high. The American people have long since settled that. We rarely hear now the old-time tirades against

* From the *Engineering Magazine* for April, 1894. "The Ecole des Beaux-Arts," by Arthur Rotch. "A Practical Training," by Robert D. Andrews.

the waste of time for business men to go to college. Americans want to be something more than subordinates, and they know that the most liberal education leads to the front.

II. — A PRACTICAL TRAINING.

The young American who intends practicing architecture has two recognized resources for his education: the architectural school and the practicing architect's office. These, between them, with a little foreign travel, are supposed to supply all that is necessary for a student to know before he begins practice for himself.

Our schools are modeled upon the schools of Europe, where for the most part design is taught in its theoretical sense. Their general air is one of conservatism. Past achievement is not scrutinized in the light of modern thought and tested by modern standards, but certain types of development are conventionally accepted as representing the best the past has to offer us, and the *summum bonum* of modern design is to secure the closest possible approximation to these conventional types. The objection to the ordinary school is not so much on the ground of what it teaches as of what it leaves untaught. Design on paper can at best be only theoretical. The demonstration of its practical fitness or unfitness is unattainable. Hence, it is not surprising to find the schools which have no equipment for the practical demonstration of the relative fitness or unfitness of design centering their attention upon such virtues as may be displayed on paper. Our criticism of them must be the broad one that they lack such equipment.

That theoretical design which the schools teach, our unfortunate conditions of practice tend to enforce. The established system of paying all architects alike, on a commission basis, makes it necessary for an architect, if he would prosper financially, to secure a large amount of work. The money premium is set on quantity, not quality. As a result the architect becomes primarily an organizer, a hirer of draftsmen, a man of affairs. The work of his office becomes specialized. The designer designs, the constructor constructs, the superintendent superintends, and the architect busies himself with administration and his clients. The superintendent is the only person who is brought into close and constant contact with the actual work, and he is the one person who is considered least worthy to design.

We find that in the office, as well as in the school, the student, or draftsman, whose education we are following, has no systematic means for coming in touch with the actual materials for which he is obliged to design. He is rarely permitted to follow the execution of the work he has drawn, and frequently never sees it. As he receives his most important inspirations by paper, through the medium of books and photographs, so he is obliged to express himself by paper. Thus in office and in school, alike, the student is shut out from the influence of the realities of the art he is supposed to be acquiring.

Now, as a matter of fact, it is acquaintance with just these realities of building that the modern student misses, which has created the very art of design he is aiming at. In the centuries immediately preceding the crowning achievements of both Greek and Gothic architecture, the architect, as we know him — a person forcing designs upon all sorts of craftsmen — was undreamed of. Every craftsman made his own designs because, forsooth, there was no one to do it for him. Art, as such, was ignored, and the carpenter and mason and smith worked in all simplicity of mind at their respective tasks. Therein lay the charm of their work, and the secret of their ultimate growth and power. For in their close and undisturbed relation the material spoke with its worker, and told its secrets to him. It taught him its utmost resources, and its limitations; it lent its grace to crown his work, its strength to fortify his reputation as a craftsman, so that his heart went out into it, and he loved it in all unconsciousness and sought to display it ever more and more advantageously. Thus grew these two great races of Europe to the flower of artistic achievement, simply by working out, without any preconceptions, the familiar demands of their own local conditions. No foreign traditions dominated them, no school restrained them, and humble artisans were the means employed to dower the world with yet unrivaled beauty.

The architectures of Greece and of thirteenth-century France are the fountain-heads of our noblest inspiration because they spring from the soil. They express the heart of humanity. But after they had revealed their unexpected splendor and won the popular attention, men began to consciously seek to secure for their own times the beauty that was in the earlier work. Art woke to self-consciousness, and first learned to seek her own end. Her high priests, the patron and the architect, arose and taught the craftsman how he should design. And in proportion as the architect gathered the rights of design one by one into his hands, and left the craftsman's task an unimaginative and purely mechanical one, the better men deserted the crafts, until only the broken-spirited and dull remained. More and more the architect was compelled to rely upon those qualities of art that may be consciously effected, formal symmetry, grandiose scale, complex and ingenious disposition of detail and mass. The old, fine, human sentiment of the work perished, and art became a matter of the intellect, often powerful and impressive, as a cliff or the ocean is, if only by reason of size, but no longer lovely in every part.

If we recall the architecture of the United States about the year 1850, we can form a just estimate of the depths of degradation to which this separation of design and execution has led. The recent revival of architecture here is due to the stimulating effect produced upon our architects by the contact with the vital work of Europe made possible by photography and ready modes of travel. The beneficial effect of this stimulus is already waning, as we may see by the increasing introduction of the meretricious features of Roman design.

We have the question squarely to meet, whether we shall drift along and repeat the experience of ancient Rome, borrowing our architecture from our betters, and using it as a cloak for luxury and mental idleness; or whether we shall make a stand for an honest, self-respecting and progressive art. It seems to me a very critical time, and upon the action of the present generation the hope of American architecture may depend.

I have tried to express, as forcibly as the brief limits of this paper permit, the weak side of our architectural education, and the especial nature of its weakness. My suggestions for arriving at a better state of things are these:

First, to bring the architect (and the student with him) closer to his work, I would like to see the client demanding a certain specified amount of his time at the building, and paying him a specially agreed upon sum for his services instead of the usual commission. I believe the architect could save to the owner under such conditions a sum nearly equal to his present fee. The architect's office for that work should be immediately adjoining the building, as a contractor's is. The advantage to the draftsman in being always at the work is apparent.

Second, to improve the school training, I would join to each school a school of building trades. I can imagine these two schools on either side of an important central court, with museum, library, hall, dining-room and gymnasium in common. One head would insure harmony of coöperation. The main object in view would be to familiarize each class of students with the other's point of view; and the familiar intercourse between the two schools, with the mutual understanding and comprehension resulting, would constitute an important factor in the results expected.

I would revise the present disconnected modes of study, especially in elementary courses, so that the occupation of one hour would form a proper sequence to that succeeding, bringing the teacher's convenience to suit the pupil's, rather than otherwise. I would establish the lines of study more or less on structural rather than historical development, considering organic relations of highest importance. Beginning with the nature and capacities of common materials, constantly illustrated by reference to their historical employment, I would lead the student on to the construction of the familiar parts of building in their natural order, arriving at the most abstract and subtle creations of art at the end. Meanwhile, problems in the use of materials and practical design would be carried out in the courtyard. This courtyard I imagine to be a veritable museum of current art. The architect designs, the craftsman executes, while the library and museum furnish their silent comment. The craftsman, too, should match his design against the architect's, the courtyard constituting a free parliament. The architect might leave the school as a craftsman, or the craftsman as architect. The conception of the school is not to produce fine craftsmanship or fine design, but to gain good architecture; to make both architect and craftsman feel that the other is essential to his success; to establish that bond of intellectual sympathy without which the best of intentions are useless.

Thus may we begin that reconciliation of execution and design, of architect and craftsman, whose present wide separation is a reproach to our intelligence, and the worst menace to our art.

SECRETARY CARLISLE'S EXPLANATION TO CONGRESS.

Plans and specifications for public buildings (Ex. Doc. No. 179). Letter from the Acting Secretary of the Treasury, with accompanying documents, in response to House resolution adopted March 16, 1894, relative to plans and specifications for public buildings. April 5, 1894.—Referred to the Committee on Public Buildings and Grounds and ordered to be printed.

TREASURY DEPARTMENT,
OFFICE OF THE SECRETARY,
WASHINGTON, D. C., March 31, 1894.

SIR,— In response to a resolution adopted by the House of Representatives, March 16, 1894, requesting the Secretary of the Treasury to inform the House of Representatives what measures, if any, had been taken by him under the act entitled "An act authorizing the Secretary of the Treasury to obtain plans and specifications for public buildings, etc.," approved February 20, 1893, and to inform the House what, if any, further legislation is in his opinion necessary to carry out the provisions of the said law, I have the honor to make the following statement:

Early in March, 1893, the subject-matter of the act in question was brought to the attention of the Secretary of the Treasury by several members of the American Institute of Architects, and at their suggestion a conference was held on the 22d of March, 1893, at which the provisions of the act were discussed, and some of the difficulties in the way of putting it into practical operation mentioned. Subsequent thereto certain correspondence took place between the officers of the American Institute of Architects and the Secretary of the Treasury, and also between them and the Supervising Architect, individually.

Early in January, 1894, a committee of the American Institute of Architects submitted a written protest against the sketch plans of the United States public building at Buffalo, New York, which had then been prepared by the Supervising Architect and approved by the Secretary of the Treasury, and two conferences in regard thereto, one on January 10 and the other on February 6 of this

year, were held by the committee with the Assistant Secretary of the Treasury, having general direction and supervision of all matters relating to the public business assigned to the Supervising Architect, the Secretary being unable to meet them owing to other engagements. These conferences, and the tenor of the correspondence arising therefrom, emphasized the inadequacy of the provisions of the act to accomplish the desired object, and it was then decided that the designs for the Buffalo building, which had been temporarily held in abeyance, be proceeded with, but that this should not prevent further negotiations in the endeavor to effect the intention of Congress in making the enactment. A copy of all the correspondence is annexed hereto.

The following suggestions were made to the architects' committee:

That there was a conflict between the provisions of the present act and the provisions of certain other statutes regarding public buildings; that it was necessary to prepare a comprehensive scheme under which a competition could be arranged and a method provided for selecting a jury of award to pass upon the designs received in such competition; that the relations of the successful competitor with the Secretary of the Treasury and with the Supervising Architect's Office should be clearly established and defined by contract; that the required change in the method of preparing the plans, drawings, and specifications would necessitate a reorganization of the office of the Supervising Architect, a reduction in its force, the rearrangement of the different divisions, and the work to be performed therein; that they should examine the workings and details of the office in order to make intelligent criticisms and suggestions thereon.

The act of March 3, 1875 (sundry civil act, section providing for payments, contracts, etc., for public buildings), was neither repealed nor amended, and this requires that—

> No money shall be expended upon any public building on which work has not yet been actually begun until after drawings and specifications, together with detailed estimates of the cost thereof, shall have been made by the Supervising Architect of the Treasury Department, and said plans and estimates shall have been approved by the Secretary of the Treasury, the Secretary of the Interior, and the Postmaster-General. . . .

This provision conflicts with the evident purpose of Congress expressed in the present act.

The Supervising Architect of the Treasury is the proper government official to prepare a scheme for the competition contemplated in the act in all its various details. He has the necessary experience, and acquaintance with his professional associates, and can give the time and attention required therefor. A proviso that such scheme should be approved by the Secretary of the Treasury would seem to insure the satisfaction of the public.

In the selection of a satisfactory design for a public building both practical and architectural questions are presented, and any jury of award to pass upon the plans should consist, not only of architects, but also of business men or government officials who are familiar with the practical uses and necessities of the public building under consideration at the time. A commission or jury of award consisting of five members, three of whom should be architects of recognized professional standing and experience, and two business men or government officials to be appointed by the Secretary of the Treasury, and paid for their services while actually engaged in their work, is suggested.

Under the present act the successful competing architect will have the preparation of the plans, drawings, and specifications, while the preparation of the proposals, the award of contracts, and the payment of all moneys are delegated to the Supervising Architect, and the latter is to perform all duties that now pertain to his office, except the preparation of drawings and specifications for the buildings and the local supervision of construction. This language fails to clearly define the duties of either. It would, therefore, seem necessary that the architect should have entire control of all the details pertaining to the construction of the building in the manner in which architects customarily control them, and the duties of the Supervising Architect be limited to a general supervision, to protect the interests of the government during the course of construction, or that the competition should be limited to designs to be carried out by the Supervising Architect. In any event, the Secretary of the Treasury should be authorized to use his discretion as to this, and directed to contract with the architect, and obtain an agreement defining strictly his duties and rights in the premises, the amount of his fees, the method to be followed during the course of construction, and to make any other provisions deemed advisable.

The office of the Supervising Architect is engaged with other work besides the construction of public buildings. It arranges for and supervises the repairs and preservation of the public buildings in the country, finished and occupied, numbering 273, the assignment of rooms therein to various officials as the needs of the public service require, the keeping a large number of records regarding the government buildings, the proceedings regarding the obtaining of sites, the condition of the various appropriations and expenditures thereunder, and many other details. It would be necessary to retain a considerable portion of the present force of the Supervising Architect to carry out this work effectually.

It appears from the schedule of fees customarily charged by architects that the expense of preparing plans, drawings, and specifications and administration under the act might be greater than at present, but how much cannot be satisfactorily determined until a definite and detailed scheme is prepared for its development.

I am of the opinion, then, that in order to carry out the intention of Congress in enacting this law, it will be necessary to amend the act by substituting the following:

> *Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled*, That the Secretary of the Treasury be, and he is hereby, authorized, in his discretion, to obtain competitive designs or complete plans, detailed drawings, and specifications for the erection of the public buildings of the United States authorized by Congress to be erected under his supervision and direction. The Supervising Architect of the Treasury Department shall prepare a scheme for free or open competition among the architects of the United States therefor, such scheme to be approved by the Secretary of the Treasury; that the Secretary of the Treasury shall nominate and appoint a commission or commissions, each consisting of five citizens of the United States, three of whom shall be architects of recognized professional standing and experience, and two of whom shall be men of business or government officials who are familiar with the uses and necessities of the public building under consideration at the time, to select the best design or complete plans from those submitted in accordance with the scheme of competition hereinbefore provided. The members of the said commissions shall be paid their actual traveling expenses and subsistence while actually engaged in the performance of their official duties.
>
> The expenses of the commission and the fees for the services of the architect successful in said competition shall be paid from the appropriation for the building respectively passed upon or designed. In case the complete plans, detailed drawings, and specifications are furnished by competition, as herein provided, the Supervising Architect of the Treasury Department shall be the representative of the government to inspect the erection and completion of the building, the receipt of proposals, award of contracts therefor, and the disbursement of moneys thereunder. In case designs only are supplied by competition, the Supervising Architect shall perform the duties now required of him by law, in the usual manner, excepting the preparation of such designs. That in the discretion of the Secretary of the Treasury, the architect selected as herein provided to furnish complete plans, drawings, and specifications shall have the entire direction and control of the construction of said building, and the direction and control of the local superintendent of construction, and the Secretary of the Treasury is hereby authorized in all cases to make a contract with said architect for his services, providing for such erection and control, fixing his duties and responsibilities during the construction of the said building, and making proper provision for modification or change in the plans and specifications during the progress of the work, and for additions thereto; also determining the amount of his fees and charges, and including such other provisions in the contract as may, in his discretion, appear advisable to protect the interest of the government. Any or all of the designs or plans, detailed drawings, and specifications presented in the competition herein provided may be rejected by the commission, and in case the competition fails for any cause, or it is impracticable to obtain designs or plans, detailed drawings, and specifications by competition, the Secretary of the Treasury shall direct the Supervising Architect to prepare plans, drawings, and specifications and supervise the construction of the buildings in the usual manner according to law.
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> All acts or parts of acts inconsistent or in conflict with this act are hereby repealed.

Respectfully, yours,

W. E. Curtis, *Acting Secretary.*

ASSOCIATION NOTES.

EXECUTIVE COMMITTEE A. I. A.

At a meeting of the Executive Committee of the American Institute of Architects, held at the rooms of the Institute, in New York, April 21, 1894, the following members were present: President, Daniel H. Burnham; Vice-President, George B. Post; Treasurer, Samuel A. Treat; Secretary, Alfred Stone; and Messrs. E. H. Kendall, C. F. McKim and R. W. Gibson.

An announcement was made of the decease of the following Fellows of the A. I. A. since the meeting of the Board of Directors January 8 and 9: George H. Edbrooke, New York, January 25, 1894; George Walter da Cunha, Montclair, New Jersey, January 31, 1894; August Bauer, Chicago, February 8, 1894; William Worth Carlin, March 23, 1894; and proper minutes in regard to the same were ordered to be made by the secretary.

The death of Mr. Carlin having created a vacancy in the Board of Directors, Mr. A. Page Brown, of San Francisco, was elected to fill the vacancy.

The death of César Daly, of France, for many years an honorary member, was announced, and Mr. R. M. Hunt and the secretary were appointed a committee to prepare a suitable minute and to communicate the same to the family of the deceased.

The death of John Baird, a corresponding member, was also communicated to the committee.

The letter ballots were opened and the following persons were found to be elected as Fellows of the A. I. A.: William Schickel, New York, N. Y.; Frederick Perkins, Chicago, Ill.; Charles P. Baldwin, Newark, N. J.; George Edward Harding, New York, N. Y.; James Warriner Moulton, New York, N. Y.; Arthur Page Brown, San Francisco, Cal.; Joseph Wolf, New York, N. Y.; John Hemingway Duncan, New York, N. Y.; James Brown Lord, New York, N. Y.; Lawrence J. O'Connor, New York, N. Y.; Robert William Gilbert, Marquette, Mich., and Superior, Wis.; John Stewart Barney, New York, N. Y.; William Tyson Gooch, New York, N. Y.; John Goddard Stearns, Boston, Mass.

It was voted that J. S. Walker, architect and engineer of Samoa, be recommended by the board at the next annual meeting for election as corresponding member of the A. I. A.

Messrs. Kendall and McKim and the secretary were appointed, on behalf of the Institute, to act with a committee of the New York Chapter to make the necessary arrangements for the annual convention, to be holden in New York on October 16 and subsequent days.

The president was requested to arrange with not less than six persons to prepare and read papers at the annual convention.

The secretary read a communication from the secretary of the Boston Chapter of the A. I. A., in regard to the publication of the "Thesaurus of Architecture," by Baron von Geymüller, and a resolution in regard to the same passed by the Boston Chapter; whereupon the president was requested to correspond with Baron von Geymüller and represent to him the views of the Institute as expressed in the communication and resolution referred to above, that the great value of the work would be impaired by confining its issue to thirty copies at $5,000 a copy, and that it would very

much increase its value and usefulness to change the manner of its publication, increasing the number of copies to be printed, so as to enable it to be sold for $1,000 a copy and thus bring it within the means of a larger number of societies and individuals and secure for it a large constituency and wider distribution.

A communication in regard to uniform coinage was postponed for further action.

A communication from Mr. R. M. Hunt, chairman of the committee to procure data for a history of the Institute, was received, stating that the committee had arranged with Mr. A. J. Bloor, for so many years the secretary of the Institute, to furnish from his abundant store of knowledge such data for the use of the Institute.

It was voted that the president appoint a committee of five to consider the bill now before Congress in regard to Government Architecture, said committee to make suggestions in regard to the bill and its provisions with full power to take such action for and in behalf of the Institute as it may deem proper and wise.

It was voted that Executive Committee of the A. I. A. takes this its first opportunity to unanimously indorse and approve the action of Daniel H. Burnham, the president of the Institute, in the conduct of the correspondence which he has carried on in behalf of the Institute with Hon. John G. Carlisle, the Secretary of the Treasury, with reference to the designing of buildings for the Federal Government.

OUR ILLUSTRATIONS.

I. O. O. F. Building, Fargo, North Dakota. Orff & Joralemon, architects, Minneapolis and Fargo.

Competitive design for University of Cincinnati. Submitted by Alfred Hoyt Granger, Cleveland.

Competitive design for University of Cincinnati. Submitted by John Lyman Faxon, architect, Boston.

Third Prize Design, University of Cincinnati competition. Submitted by S. S. Godley, architect, Cincinnati.

Second Prize Design, University of Cincinnati competition. Submitted by James W. McLaughlin, architect, Cincinnati.

First Prize Design in competition for University of Cincinnati Building. Samuel Hannaford & Sons, architects, Cincinnati.

Seventh Annual Competition, Architectural League of New York, a Colonial Church, honorable mention. Hobart A. Walker, New York.

Study for the Enlargement and Completion of the National Academy of Design Building, New York. P. B. Wight, architect. 1862 and 1894.

Photogravure Plate : Arundel Apartment Building, Baltimore. Wyatt & Nölting, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Penn Hospital, Philadelphia.

Philadelphia Library Building.

Girard College Building, Philadelphia.

Woman's Homœopathic Hospital, Philadelphia. W. E. Jackson, architect.

Residence, Rev. Dr. J. F. Goucher, Baltimore. McKim, Mead & White, architects, New York.

Residence, northeast corner Eighteenth and Locust Streets, Philadelphia. John Nottman, architect.

Residence, southeast corner Twenty-second and Chestnut streets, Philadelphia. Wilson Eyre, Jr., architect.

PERSONAL.

THE copartnership between Architects William L. Brainerd and Allen A. Packard, of Chicago, has been dissolved by mutual consent. Architect Packard has opened an office at 801 Medinah building, and Architect Brainerd has established himself in the New York Life building.

E. ELDON DEANE, whose reputation as a colorist and illustrator is second to none in the architectural profession, has removed from Boston and opened a studio at 54 Bible House, New York city. While New York architects who require Mr. Deane's services will find him nearer home, his clientage throughout the country will have the advantage of his talents as heretofore in all lines of water color and pen-and-ink perspective drawing.

MR. JAMES H. DAVIS, who has for fifteen years been known to architects through his connection during that time with the steam heating firm of Baker, Smith & Co. and other concerns, and is one of the best-known heating and ventilating engineers in the West, is now located at 167 Lake street, Chicago, as manager of the western branch of the Standard Radiator Company, of Buffalo. Mr. Davis will undoubtedly still be available as consulting engineer in his line and welcome his old friends.

MOSAICS.

THOSE who are posted will tell you that the finest and healthiest summer resorts in the northwest are located along the Wisconsin Central Lines, among which are Lake Villa, Fox Lake, Antioch, Burlington, Mukwonago, Waukesha, Neenah, Waupaca, Fifield, Ashland and Duluth. Tourists and pleasure seekers figuring on their next summer's vacation should bear this in mind and before selecting a route drop a line to James C. Pond, General Passenger Agent of the Wisconsin Central Lines, at Milwaukee, Wisconsin, and he will send you maps, time tables and guide books containing valuable information, which are mailed free upon application.

A REPORT on the valuation of building stones produced in the United States during 1893, has been compiled by Dr. William C. Day, Special Agent of the United States Geological Survey. It shows a decrease of over $13,000,000 from that of 1892. The large decrease which in the latter half of the year took place is attributed to financial depression. The valuation of bluestone is estimated at $1,000,000. The marble product was valued at $2,411,092. The production of granite was valued at $8,815,934. Slate produced during the year was valued at $2,528,133. The sandstone production had a valuation of $5,195,151. Limestone production was valued at $13,920,223. The states having the largest product were Illinois, $2,305,000; Ohio, $1,848,063, and Indiana, $1,474,695.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architect George Grussing: For Andrew Graham, at Congress street, a three-story apartment house, 24 by 80 feet in size, with flats in front and rear; to be of pressed brick with Bedford stone trimmings, have all the modern sanitary improvements, electric and gas fixtures, etc. For William Burke, at Marshfield avenue, a two-story and basement flat building, 22 by 62 feet in size; to have a front of pressed brick and stone, slate mansard roof, the modern plumbing, etc. For M. Kilby, at Watertown, New York, a two-story basement and attic residence, 28 by 68 feet in size; to be of frame construction with stone basement, have interior finished in quarter-sawed oak, electric light, specially designed sideboards and mantels, the best of open nickel-plated plumbing, etc.; the cost will be about $20,000. For A. H. Pierce, at West Madison street, a three-story store and flat building, 25 by 70 feet in size; to have a front of pressed brick with Connecticut brownstone trimmings, electric wiring, mantels, sideboards, quarter-sawed red oak interior finish, the best of modern improvements; to cost $10,000. For John Kinnan, at Washtenaw avenue, a two-story flat building, 22 by 58 feet in size; to have a buff Bedford stone front, gas fixtures, mantels, etc.

Architect W. S. Smith: For Mrs. Emma Partells, at Edison Park, a two-story frame residence; to be of frame construction, brick basement, have gas fixtures, mantels, sanitary plumbing, heating, etc. For Dr. F. Coleman, at Dauphin Park, a double two-story flat building, 23 by 80 feet in size; to have all the sanitary conveniences, gas fixtures, mantels, etc. Also made plans for a two-story residence for himself, to be built at Edison Park; to be of frame with brick basement, have sanitary plumbing, mantels, gas fixtures, etc.

Architects Kley & Lang: Made plans for a two-story store, flat, office and Odd Fellows' Hall, to be erected at the corner of Grand avenue and Leyder street, Cragin; to be of pressed brick and stone front, plate glass, ironwork, etc. For Otto Heilscher, at Eighteenth street north of Fairfield avenue, a three-story and basement flat building, 24 by 70 feet in size; to have a stone front, mantels, gas fixtures, etc. Also making plans for a three-story and basement store and flat building, 25 by 88 feet in size; to be of pressed brick and stone front, have hardwood floors, the sanitary improvements, electric bells, gas fixtures, laundry fixtures, etc.; to be erected at the corner of Lincoln avenue and Elm street. For A. Troike, at 1150 North Oakley avenue, a one-story, basement and attic brick cottage; to have plumbing, cement floor, gas fixtures, mantels, steam heating, etc. For Frank Boblitz, at the southwest corner of Fairfield avenue and Iowa street, a two-story and basement store and flat building, 38 by 70 feet in size; to have a front of pressed brick and stone. For George Burlingham, made plans for a three-story and basement store and flat building, 25 by 70 feet in size, to be erected at Division street near Western avenue; to have a front of pressed brick and stone, have all the modern plumbing, gas fixtures, mantels, furnaces, etc. For John Wink, at the southwest corner of Augusta and Robey streets, a three-story and basement store and flat building, 25 by 80 feet in size; to be of pressed brick and stone front, have all the modern plumbing, mantels, gas fixtures, etc. Also two-story brick barn in the rear. For Gustav Kunz, at 726 Milwaukee avenue, a four-story and basement store and flat building, 24 by 100 feet in size; two stories to be of stone fronts and above of blue Bedford stone, the interior to be finished in Georgia pine, have cement floor in basement, sanitary plumbing, etc.

Architect James Burns: For Mrs. S. B. Noe, at Michigan avenue and Forty-sixth street, a two-story, basement and attic residence, 25 by 60 feet in size; to have a handsome stone front, hardwood interior finish, mantels, etc.

Architect A. W. Cole: For D. S. Foote, at Webster avenue and Fremont street, a four-story flat, to be of pressed brick and stone front; have all the modern sanitary improvements, mantels, gas fixtures, etc.

Architects Fraenkel & Schmidt: For T. C. Brockhausen, at 259 Ontario street, remodeling residence into twenty-five room hotel, will put in heating, all the sanitary improvements, gas fixtures, mantels, etc. For William Townsend, at Windsor Park, a two-story residence; to have all the modern improvements, heating, etc. For E. C. Geary, at Wheaton, Illinois, a two-story residence, to have the modern plumbing, mantels, etc. Also making plans for railway station, to be erected at Marshalltown; to be of pressed brick and stone, slate roof, etc.

Architect H. H. Waterman: For H. H. Belding, at Beverly Hills, a handsome two-story basement and attic residence, 54 by 30 feet in size; to be constructed of boulders (natural), above of beams and cement; the interior to be finished throughout in hardwoods, have all modern sanitary improvements, hot-water heating, electric light, etc.; it is in the Norman-French style of architecture, and shows a beautifully designed house. Also made plans for a two-story, basement and attic residence, 40 by 38 feet in size; to be erected at Longwood; first story to be of Lake Superior brownstone, and above of gambrel roof, with cement and beams, gable ends, etc.; the interior will be finished throughout in hardwood, have all modern improvements, electric light, hot-water heating, etc. For J. T. Blake, at Morgan Park, a two-story, basement and attic residence, 25 by 48 feet in size; to be of frame construction with stone basement, have hardwood finish, mantels, electric light, etc. For A. H. Rush, at Tracey, Illinois, a two-story, basement and attic residence of frame with stone basement, have hardwood interior, mantels, gas fixtures, etc.

Architects Flanders & Zimmerman: For Messrs. Hosmer & Fenn, at Indiana avenue and Twenty-second street, a seven-story apartment house, 161 by 102 feet in size; to have terra cotta, stone and pressed brick front, to be of fireproof construction, have marble work, the best of sanitary plumbing, steam heating, electric light, elevators, etc. For B. A. Eckhart, at Ashland boulevard between Jackson boulevard and Adams street, a two-story residence, 31 by 77 feet in size; to have a stone front, hot-water heating, etc. For H. T. Weeks, adjoining above, a two-story, basement and attic residence, 31 by 73 feet in size; stone front, hardwood finish, etc.

Architects Bosworth & Hunt: Have completed drawings and are letting contracts for four two-story, basement and attic residences, 30 by 70 feet each, to be erected at Riverside for William A. Havemeyer; to be of frame with stone basements, have hardwood interior finish and mantels, the modern sanitary improvements, gas fixtures, furnaces, bells, tubes, etc. For Captain Black, at Park Ridge, a two-story, basement and attic residence, 40 by 50 feet in size; to be of brick and stone, have hardwood finish, electric light, mantels, furnace, etc.

Architects Schroeder & Koster: For J. Sheehan, at Twenty-sixth and Sanger streets, a double three-story flat building, 40 by 50 feet in size; to be of stone and pressed brick front, have hardwood finish, all the sanitary arrangements,

gas fixtures, mantels, furnaces, etc. For C. Dushek, completing drawings for a four-story store and flat building, 50 by 100 feet in size; to be erected at Twenty-fourth place and Portland avenue; to be of pressed brick and stone front, have all the modern plumbing, mantels, gas fixtures, furnaces, etc.

Architects Beers, Clay & Dutton: For John R. Geary, at Oakenwald avenue south of Forty-seventh street, a four-story apartment house, 50 by 75 feet in size; to have a front of light-colored pressed brick with stone trimmings, all modern improvements, hardwood finish, etc.

Architects Stile & Stone: For J. M. Marshall, at Fifty-fourth street and Washington avenue, a two-story, basement and attic residence, 21 by 46 feet in size; to be of pressed brick and stone front; have hardwood finish, mantels, gas fixtures, etc. For Mrs. Emma Over, at Rosalie court, a two-story, basement and attic residence; to be of pressed brick and stone front, have hardwood finish, mantels, gas fixtures, etc.

Architects Goudie & Hoffman: For Dominic Botts, at Warren avenue and Fall street, a three-story apartment house, 34 by 125 feet in size; to have two fronts of pressed brick, with buff Bedford stone trimmings, all the sanitary improvements, copper bays, terra cotta cornice, hardwood interior finish, mantels, gas fixtures, steam heating, etc.; the cost will be about $25,000.

Architect Alfred Smith: For H. Wolf, at 375 Ashland avenue, a two-story basement and attic residence, 25 by 80 feet in size; to be of stone front, have all the best of modern plumbing, heating, etc., and cost $15,000.

Architect John Addison: For John G. Neumeister, at Sidney court, near Diversey avenue, a three-story residence, 22 by 68 feet in size; to be of Roman brick and stone, with terra cotta cornice, have hardwood interior finish, mantels, gas fixtures, hot-water heating, etc. For Ed. J. Flanedy, at Peoria street near Jackson boulevard, a three story store and flat building, 25 by 65 feet in size; to be of pressed brick and stone, have all the sanitary plumbing, mantels, etc. Also made plans for remodeling and additions to residence on Lake Shore Drive, corner of Scott street, for Ed. F. Lawrence. For F. E. Groth, a three-story and basement residence, 28 by 75 feet in size; to be of stone front, have hardwood finish and mantels, gas fixtures, etc.

Architect W. R. Gibb: For Mrs. L. H. Starret, at 2278 to 2282 West Jackson street, three two-story residences, 50 by 54 feet in size; to be of rockfaced stone basement and salmon-colored pressed brick and stone above, have hardwood finish and mantels, gas fixtures, heating, etc.

Architect H. H. Richards: For William MacConn, seven two-story flats, 22 by 50 feet in size each; to be built at Harrison street and Oak Park avenue; to have a front of Bedford stone, with considerable carving, the interior to be finished in Georgia pine, have the modern sanitary improvements, mantels, gas fixtures, etc. For J. T. Allin, at Warren avenue, four three-story flats, 75 by 76 feet in size; to have stone front, hardwood interior finish throughout, mantels, gas fixtures, fireplaces and ranges, electric wiring, marble work, best of plumbing, etc.

Architects Turnbull & Postle: Made plans for the M. E. church, to be erected at Genoa, Illinois; Rev. Mr. Howard, pastor. It will be constructed of pressed brick and stone with slate roof, the interior to be finished in oak with oak pews; to seat 550.

Architect Frank V. Newell has completed drawings for the People's Institute, to be erected at the southwest corner of Van Buren and Leavitt streets. Rev. W. G. Clark, secretary. It will be three stories and basement, 150 by 125 feet in size; of buff pressed brick with terra cotta of the same shade for trimmings and tile roof, the style of architecture being Spanish. The main entrance will be on Van Buren street, through a 22-feet lobby, from which will run the stairway leading to the second floor, ticket office, etc. The auditorium will be 85 by 110 feet in size and have seats for 3,000 persons. Besides this will be an assembly hall, with entrance on Leavitt street; this will have a seating capacity of 300. Also Chicago Academy office and five large class rooms, woman's club rooms, parlors, reading rooms, cloak rooms, toilet rooms, two lodge rooms 30 by 45 feet each, banquet hall, ball room, etc. The building will be finished throughout in hardwoods, with marble and tile floors in halls and passageways and will be provided with steam heating, the best of modern sanitary plumbing, ventilating, electric light, etc. It is intended that ground shall be broken about May 15.

Architects D. H. Burnham & Co.: Made plans for the Crain street, Evanston, school; two-story, basement and attic, 102 by 83 feet in size; to be constructed of stone, terra cotta and cream-colored pressed brick, have plumbing, steam heating, electric wiring, etc. Also completed drawings for the Wyandotte office building, to be erected at Columbus, Ohio, for John G. Deshler; it will be eleven stories and attic, of terra cotta and steel construction, thoroughly fireproof, have steam heating, elevators, marble and tile work, electric light, etc. Also finished plans and letting contracts for the Hale building on the southwest corner of State and Washington streets.

Architect H. B. Wheelock: For F. Crumbaugh, at the northeast corner of Rhodes avenue and College Place, remodeling building into modern apartment house; will put in new plumbing, steam heating, electric light, etc.; to cost about $20,000. For H. Harris, made plans for four-story store and flat building, 25 by 56 feet in size; to be built at 587 South Halsted street; pressed brick and stone front, sanitary plumbing, gas fixtures, mantels, etc. Also made drawings for remodeling Rochester Hotel, at Twenty-third street and South Park avenue, into a modern five-story apartment house, 50 by 120 feet in size; to be of pressed brick and stone, have all the sanitary improvements, electric light, steam heating, marble work, tile floors, laundries, elevators, etc.

Architect G. L. Harvey: An apartment building for Dwight S. Bryant, to be built at Forty-seventh street and Prairie avenue, 50 by 80 feet in size; three stories; the building is to have most modern designs of plumbing and hot-water heating devices, also hardwood finish, gas stoves, clothes dryers, etc.; the front is to be in Colonial style, of dark brick and raindrop brownstone; to cost about $15,000.

Cleveland, Ohio.—School Architect William H. Dunn reports: A stone school building, 156 by 95 feet in size, two stories and basement, for the South High School; to be located on Broadway in Newburg; heating is undecided; slate roof, plumbing and all furniture necessary to equip the building; basement is already in; cost $50,000. He has also made plans for twelve-room additions to the Bolton avenue and Mayflower schools, both to be of brick with stone trimmings; heating undecided.

Architect Levi T. Scofield reports: A brick and stone, 41 by 120, three-story bank and office building at Conneaut, Ohio, for Hon. S. J. Smith; steam heat, plate and stained glass, elevator, marble floors, tin roof, vaults, safes, plumbing and bank fixtures; cost $16,000. The remodeling of Case building on Superior street into a modern office building, with banking rooms on first floor; the Case library, located in the building, will be enlarged, and an elevator will be put in; cost $30,000.

Architects Lehmann & Schmitt have just received bids on a brick and stone armory building for the county commissioners of Cuyahoga county; building will be three stories high, 165 by 265 feet in size; iron and steel construction, slate and gravel roof, plate glass, steam heat, hardwood finish, electric bells and lighting, skylights, vaults, cement floors, boilers, engine, plumbing, steam pumps; cost $200,000.

Architect Edward E. Smith has just opened an office at 44 Euclid avenue, and reports: A frame residence on Rosedale avenue for F. S. Cobb; 32 by 50 feet in size; slate roof, electric bells and lights, mantels, plumbing; cost $5,000. For L. B. Beers, a frame residence on Bolton avenue, 40 by 50 feet in size; slate roof, hardwood finish, plate and stained glass, electric lights and bells, mantels, furnace and plumbing; cost $5,000.

Architect J. B. Shengle reports as follows: For Charles Body, a frame and stone residence on Bolton avenue, 40 by 42 feet in size; slate roof, plate and stained glass, electric bells and lights, mantels, hot-water heat and plumbing; cost $8,000.

Architect E. J. Schellentrager reports: A brick and stone, four-room, two-story, 40 by 72 feet addition to the Glenville, Ohio, High School; slate roof, hardwood finish, furnace heat, seats, desks and blackboards; cost $10,000. For H. S. Kaufman, Canton, Ohio, a frame residence; slate roof, plate and stained glass, mantels, hardwood, furnace and plumbing; cost $7,000.

Architect S. R. Badgley reports: A frame residence for J. M. Henderson, trustee; to be built on Genesee street; slate roof, mantels, electric bells and lights, plumbing, dumb waiter, furnace or hot-water heat; cost $6,500. First Presbyterian Church, Warren, Pennsylvania, J. P. Jefferson, chairman building committee; stone, 80 by 130 feet in size; iron construction, slate roof, hardwood finish, electric lights, stained glass, mantels, kitchen outfit, plumbing and gas fixtures, fresco painting, seating by pews and chairs, bell, pipe organ and furnace; heat by natural gas; cost $40,000. Methodist Episcopal church, at Washington Courthouse, Ohio; stone, 75 by 120 feet in size; iron and steel construction, slate roof, hardwood, electric lights, stained and ornamental glass, mantels, fresco painting, kitchen outfit, plumbing, pulpit furniture, pews, chairs, pipe organ, furnace heat and fan ventilation; cost $30,000. Infirmary building for the county commissioners of Medina county, N. N. Yoder, chairman; brick and stone, 75 by 160 feet in size, three stories; structural ironwork, slate roof, kitchen outfit, laundry fixtures, fire escape, plumbing and gas fixtures, two boilers, fifteen horse-power engine, gas manufacturing machine, steam pump, refrigerators, steam heat and fan ventilation, iron bedsteads, iron gratings and fittings for the insane department; cost $30,000. A fraternity house, to be built on Adelbert street, for the students of Adelbert College, H. J. Cozad, chairman building committee; frame, 36 by 48 feet in size, three stories high; slate roof, plate glass, electric bells and lights, dumb waiter, hardwood finish, mantels, plumbing and gas fixtures, and furnace heat; cost $5,000.

Architect Alexander Koehler reports: A two and one-half story brick, 57 by 62 feet, pressed brick and stone, store and apartment block, slate and gravel roof; on Cedar avenue; for George Evans.

Architect George H. Steffins reports: A frame store and boarding house building, for F. A. Minzer; 30 by 60 feet, two stories; slate roof, plumbing and furnace; cost, $5,000. For Dr. B. C. Duckwitz, a pressed brick and stone store and apartment building, at the corner of Scoville avenue and Arlington streets; slate roof, plate glass, mantels, electric bells, plumbing; 25 by 95 feet, four stories high; steam heat; cost, $12,000.

Building Inspector John W. Dolman reports: A pressed brick, 26 by 100 feet, two-story engine house, on Wade Park avenue, to be known as Engine House No. 22; A No. 1 plumbing, electric lights and bells, plate glass; cost, $7,500; the house will accommodate one engine, one hose wagon, twelve men and five horses; work has been already commenced. He is preparing plans for a house for No. 23, to be a duplicate of the above, except that stone trimmings will be used. Work has been commenced upon Engine House No. 1, building to be 66 by 156 feet in size, three-story; pressed and stock brick, electric bells and lights; brick, paved with asphalt; steam heat; will accommodate two engines, two hose wagons, one chemical engine, one area ladder, one water tower, twelve horses and forty-one men; cost, $20,000.

Architects Coburn & Barnum report: An addition to Guilford Cottage for the Woman's College; brick, three stories, slate roof, steam heat, plumbing and laundry fixtures; cost, $12,000. For Hon. H. B. Perkins, of Warren, Ohio, a brick, iron and steel manufacturing building, on Frankfort street, Cleveland; six stories, 68 by 130 feet; gravel roof, skylights, plumbing, steam heat, galvanized iron front, with pressed brick; cost, $40,000.

Denver, Colo.—Architects Varian & Sterner: For R. A. Cutler, a two and one-half-story brick residence, size 40 by 45 feet; cost, $7,000.

Architect R. S. Roeschlaub: For Denver School Board, a two-story addition to school building, size 64 by 119 feet; cost, $19,000.

Architects F. E. Edbrooke & Co.: For May Shoe and Clothing Company, a four-story business block, size 60 by 90 feet; cost, $11,000.

Architect Aaron M. Gore: For J. Savayeau, a two and one-half-story brick dwelling, size 40 by 50 feet; cost, $10,000.

Architect F. W. Paroth: For Facher & Geinger, a two-story business block, brick, size 43 by 62 feet; cost, $5,000.

Dr. C. N. Manley will build a two-story brick dwelling, size 30 by 34 feet; cost, $5,000.

Sixty-nine permits granted in April, amounting to $117,680. Building here is looking up; seems a little better than for months.

Detroit, Mich.—Architects John Scott & Co.: For T. H. Hinchman & Sons, rebuilding store recently burned on south side of Jefferson avenue; cost $10,000.

Architects Donaldson & Meier: For Samuel T. Douglass, remodeling and enlarging brick residence 473 Jefferson avenue; cost $6,500. For John Erhard, a house, to cost $9,000. For Mrs. George Atcheson, a two-story brick residence; cost $5,000.

Architect Henry W. Holcomb: For self, two blocks of residence flats, three stories; brick, ashland stone and terra cotta; sizes, 120 by 86 feet and 46 by 86 feet; cost $63,000.

Architects M. L. Smith & Son: For William C. D. Lowrie, two two-and-a-half story brick houses; cost $13,000. Also for W. G. Thompson and Thomas Barlum, refitting buildings at 21 and 23 Cadillac square, and all latest improvements.

Architect William S. Joy: For W. W. Harman, a three-story brick block, to contain five stores and ten residences on Michigan avenue near Thirteenth street; size 108 by 68 feet; cost $20,000. Also for the same, a three-story brick building, to cost $18,000. For James M. Millan, remodeling brick business block and additions; cost $6,000.

Architect R. E. Rasman: For Gilbert Hart, a library memorial building, to be built at Waterford, Vermont; size 30 by 40 feet; one story, Vermont marble; cost $15,000. For Dr. E. L. Orleman, a two-story pressed brick residence; cost $6,500.

Architect N. E. Matson: For F. Kuhn, a three-story brick and stone residence; cost $8,000.

Architect H. J. Rill: For Jacob Youngblood, a three-story brick hotel, corner of Twelfth street and Langley avenue; cost $6,500. For the Roman Catholic Academy Society, Monroe, Michigan, a three-story brick addition, stone trimmings, size 50 by 82 feet; cost $15,000.

Architects A. C. Varney & Co.: For Stevens Brothers, a terrace of houses, size 40 by 60 feet; brick and stone; cost $9,000. For A. J. Van Seuven, four two-story brick residences, 26 by 50 feet each; cost $14,000.

Louisville, Ky.—Architects Drach, Thomas & Bohné report the following: Residence for W. E. Applegate, Third street near Ormsby avenue, to cost $10,000; buff pressed brick front, metal roof; 40 by 56 feet in size; with complete electric work. Office building and bathhouse for Dr. Curran Pope, Chestnut street near First street, to cost $10,000; pressed brick, steam heating, metal roof; 24 by 91 feet in size; three stories high, fitted up with modern apparatus for nervous diseases. Addition to Western Colored School, Owensboro, Kentucky, to cost $8,000; brick and stone, steam heating and metal roof. Four residences for Home Investment Company; to cost $18,000; brick and stone, metal roof; location, First and Burnett streets. Residence for W. E. Button, Third street near Magnolia street; to cost $8,500; brick and stone, slate roof, three stories. Residence for J. B. Martin, Owenton, Kentucky; to cost $6,500; with modern improvements, two and one-stories; brick and stone, slate roof, to have gas machine, water supply and conservatory.

Milwaukee, Wis.—Architects Marshall & Ryder: For Furlong estate, a four-story apartment house; size 44 by 70 feet, brick and stone; cost $20,000.

Architect C. F. Ringer: For George Trenkamp, a three-story flat building, stone and brick, size 60 by 60 feet; cost $15,000. Also a three-story business building for George W. Stromeyer, size 42 by 80 feet; cost $10,000.

Pittsburgh, Pa.—The South Side Hospital Association are contemplating a new building to be built of brick and stone at a cost of $43,000.

Architects Wilson & Schuster: For George Blythe, of Wilkinsburg, a four-story frame residence, cost $5,000.

St. Louis, Mo.—Architects Barnett, Haynes & Barnett: For G. W. Parker, a two-story residence, size 28 by 46 feet, brick and stone, slate roof; cost $9,000.

Architect J. G. Cairns is preparing plans for a large two-story flat building, stone and brick, slate roof; to cost $20,000.

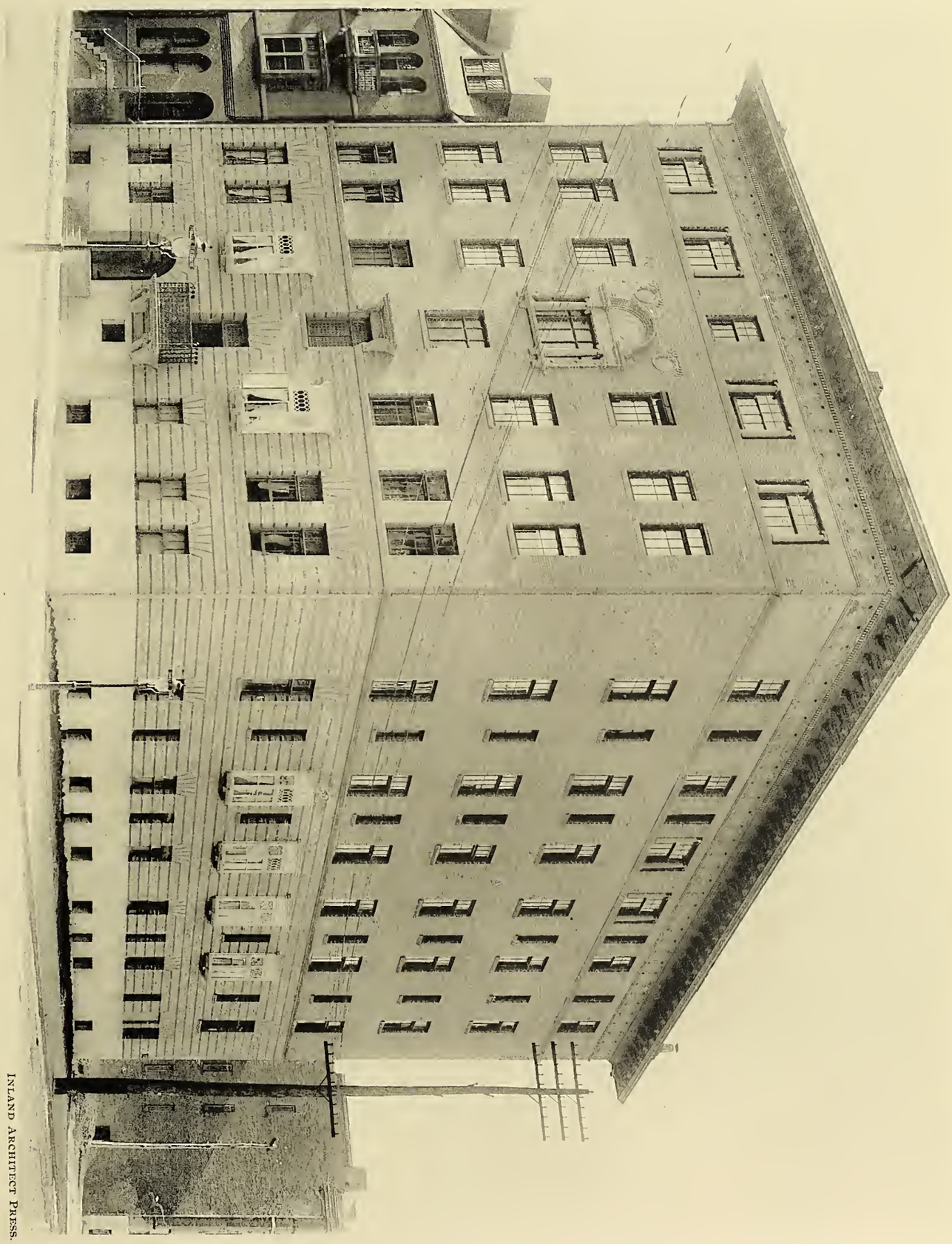
Architects Eames & Young: For the Cupples Real Estate Company, a five-story brick and stone warehouse, size 80 by 120 feet; cost $40,000.

Architects W. S. Balsom & Son: For W. L. Bates, a two-story brick and stone residence, size 25 by 60 feet; cost $6,000. Also for W. Stewart, a two-story block of three dwellings, size 26 by 36 feet; stone and brick; cost $12,000.

Architect J. L. Wees: For M. Sharff, a three-story store and flat building, brick and stone, size 125 by 165 feet; cost $20,000.

Architect W. Levy: For J. Schwab, a two-story residence, brick and stone, size 38 by 51 feet; cost $12,000.

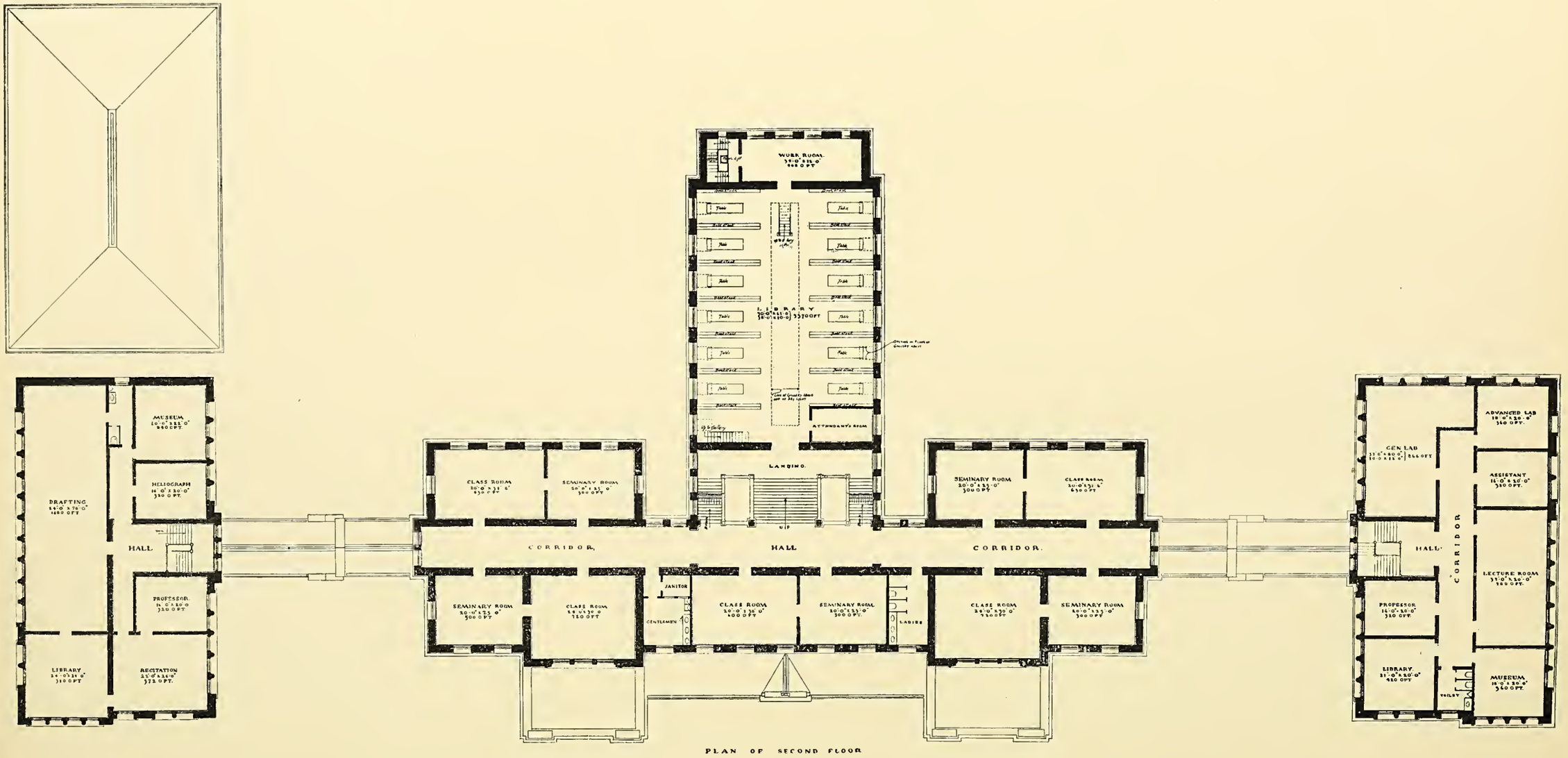
Architect J. B. Legg: For the United Real Estate Company, a two-story store and flat building, size 81 by 72 feet, brick and stone; cost $18,000.



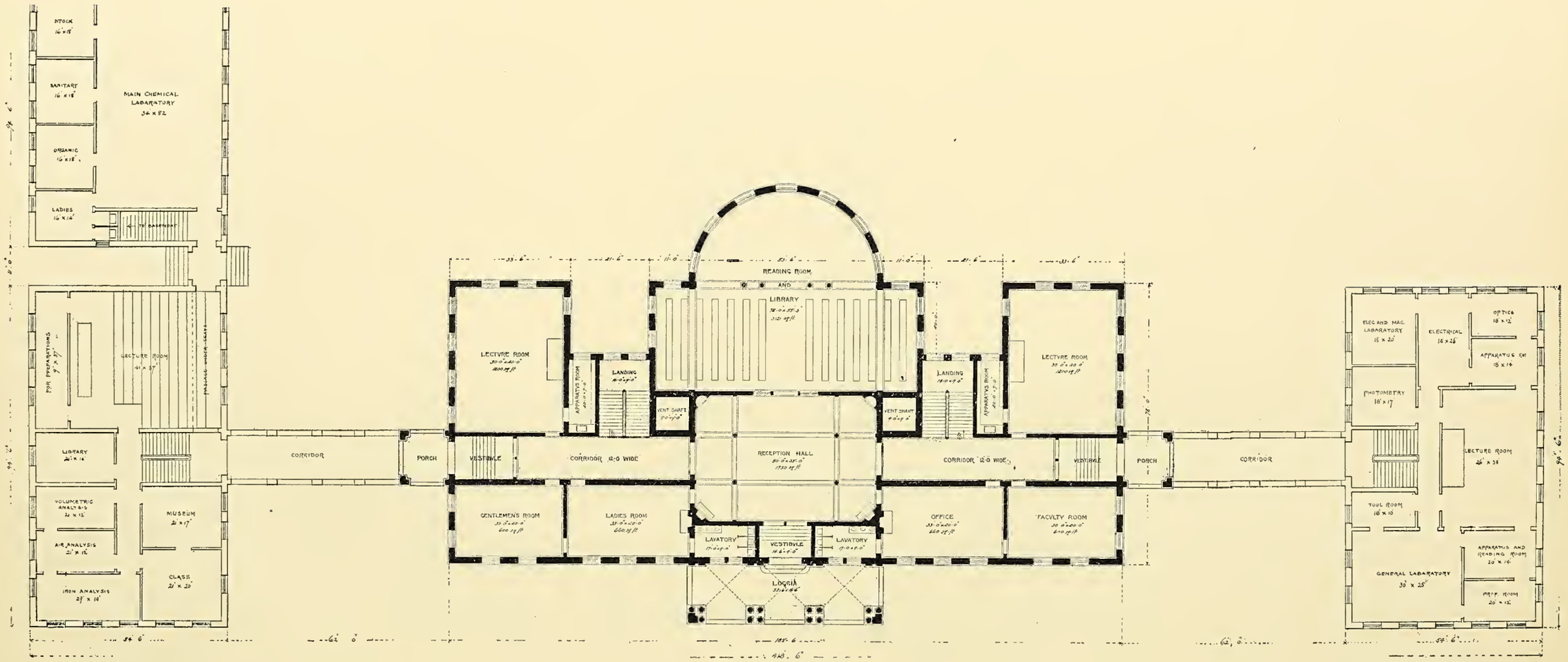
ARUNDEL APARTMENT BUILDING, BALTIMORE.

WYATT & NÖLTING, ARCHITECTS.

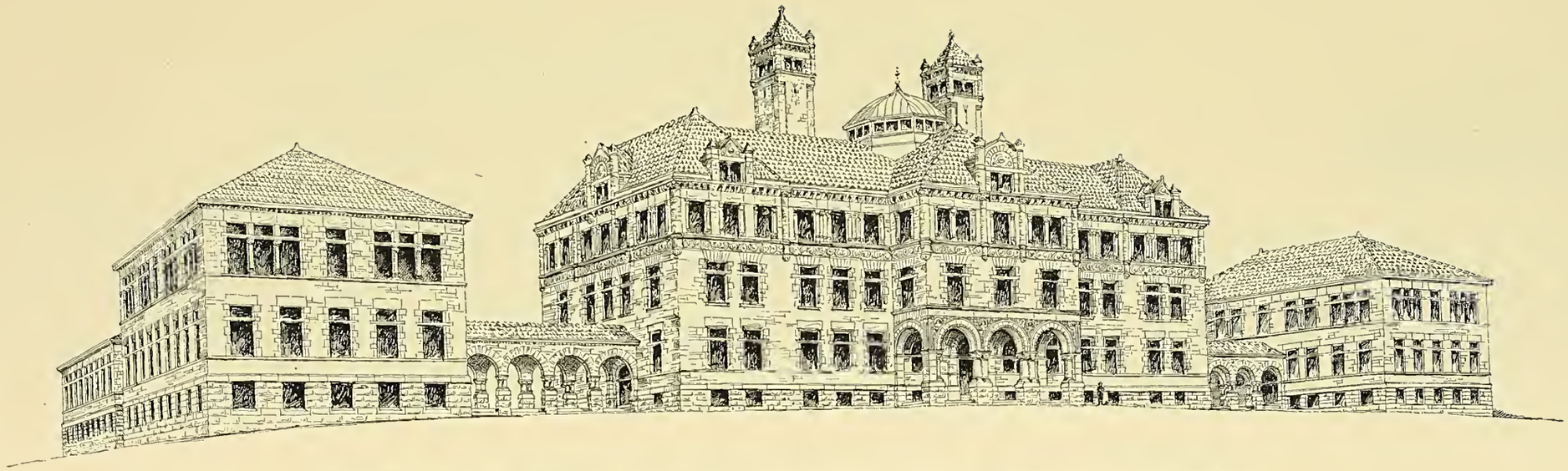
INLAND ARCHITECT PRESS.



PLAN OF SECOND FLOOR

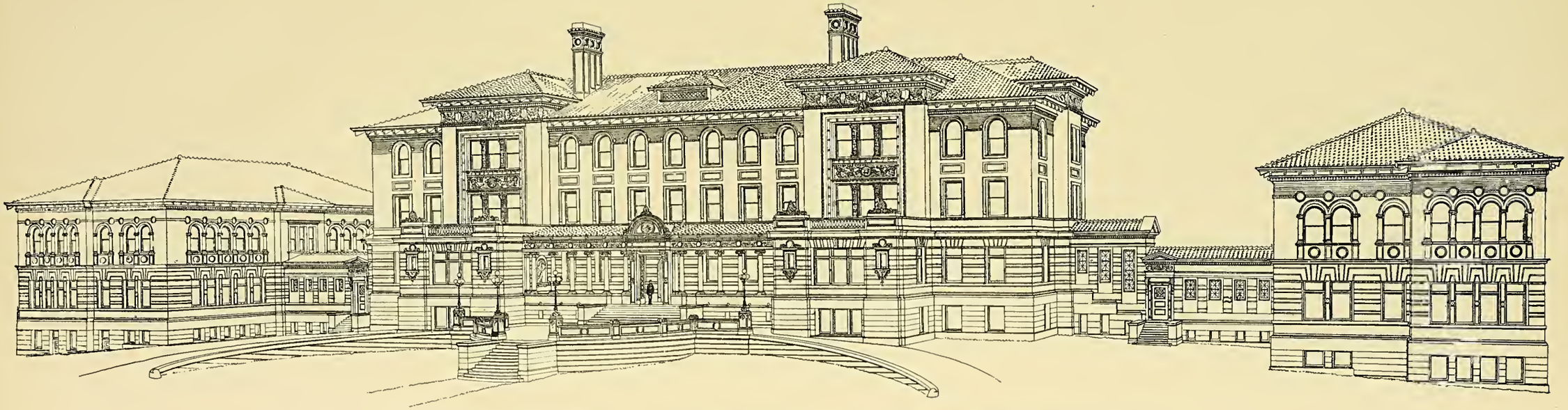


FIRST FLOOR PLAN.



SECOND PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

SUBMITTED BY JAS. W. MCLAUGHLIN, ARCHITECT, CINCINNATI.



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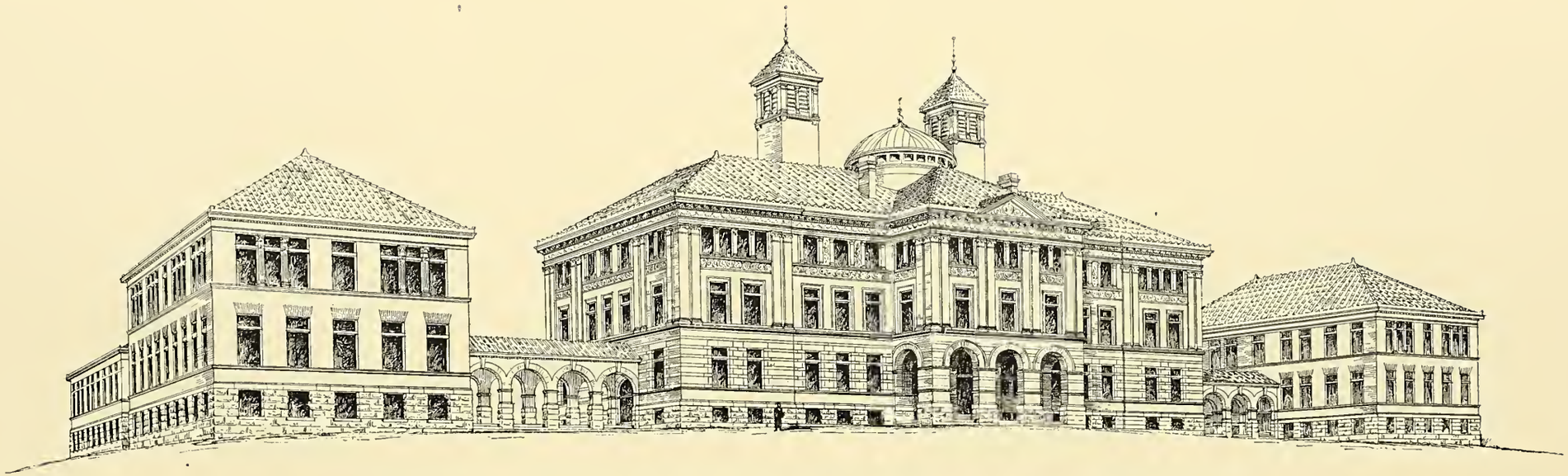
SUBMITTED BY S. S. GODLEY, ARCHITECT, CINCINNATI.



ALTERNATIVE COMPETITIVE DESIGN, UNIVERSITY OF CINCINNATI.

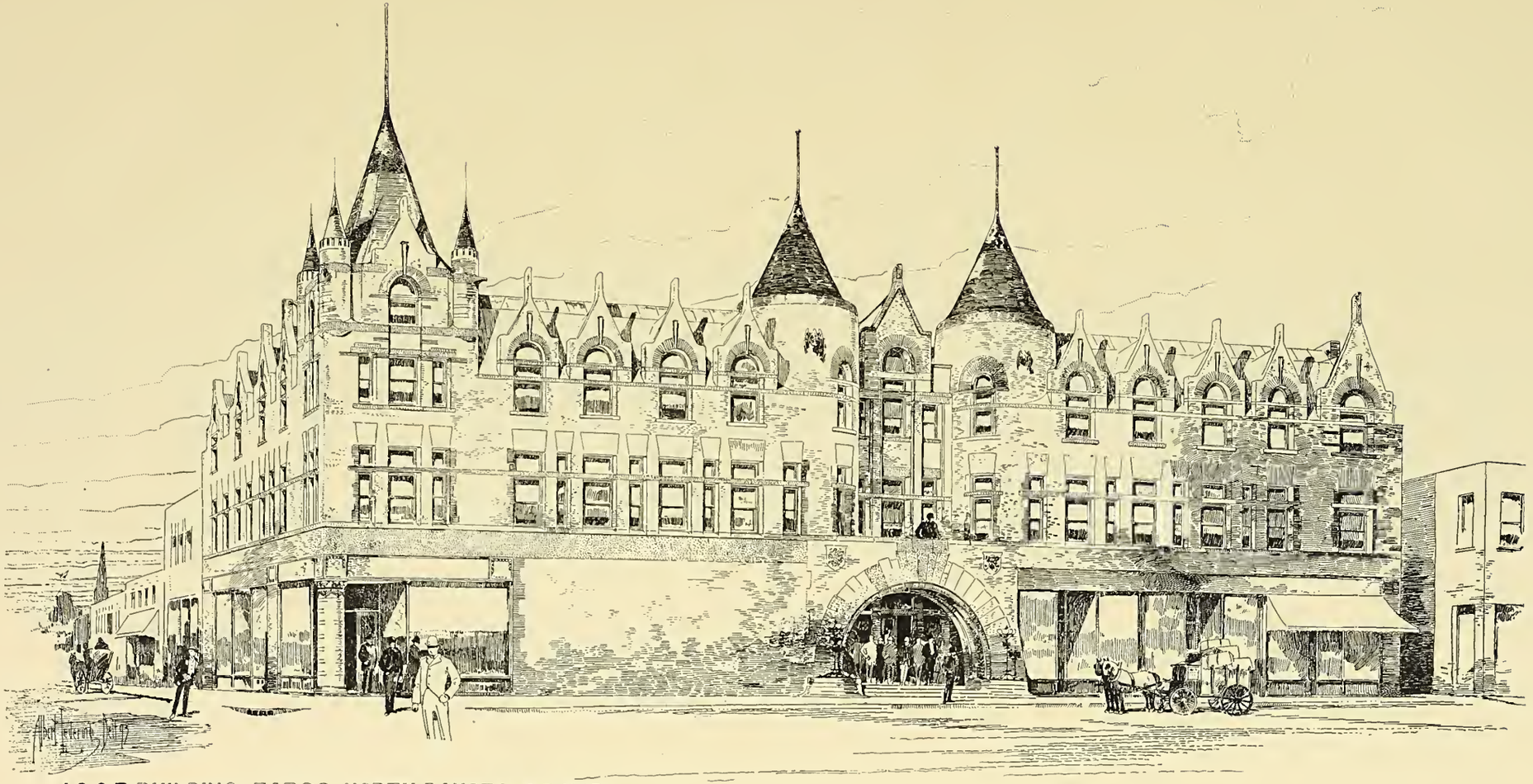
Submitted by Jas. W. McLaughlin, Architect, Cincinnati.

SEVENTH ANNUAL COMPETITION
ARCHITECTURAL LEAGUE OF NEW YORK

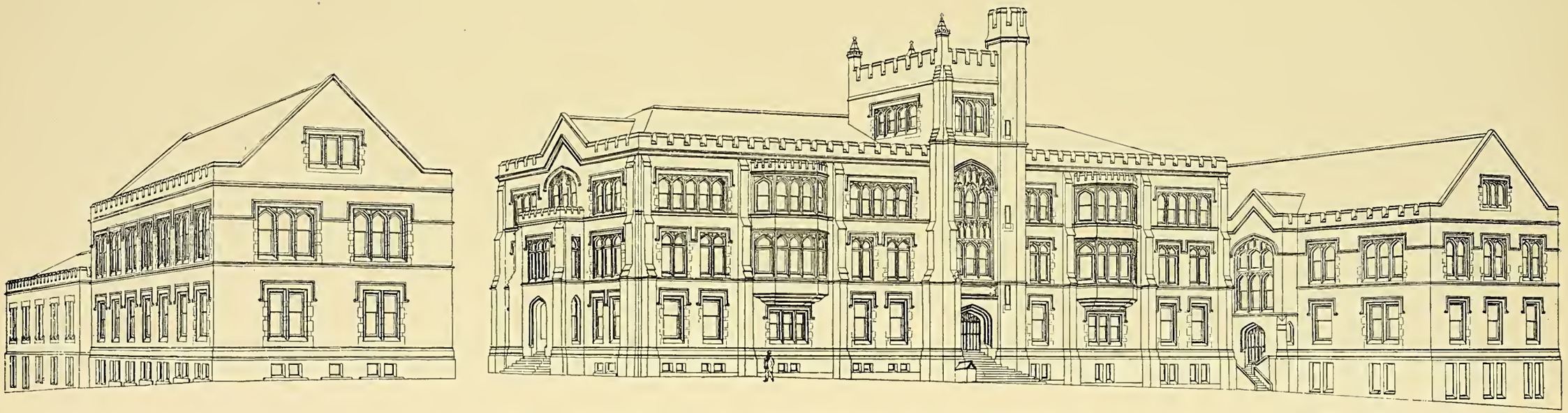
A COLONIAL CHURCH

HOBART A. WALKER 149 BROADWAY N.Y.

HONORABLE MENTION

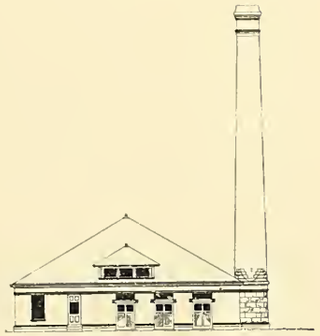


I.O.O.F-BUILDING-FARGO-NORTH-DAKOTA-A-D-1893
ORFF-&-JORALEMON-ARCHTS-MINNEAPOLIS-&-FARGO

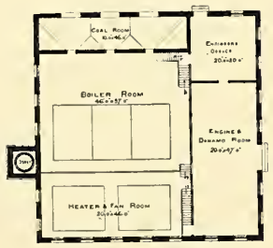


COMPETITIVE DESIGN, UNIVERSITY OF CINCINNATI.

SUBMITTED BY ALFRED HOYT GRANGER, ARCHITECT, CLEVELAND.

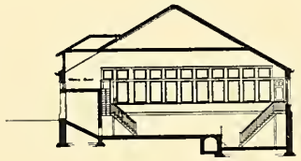


EAST ELEVATION

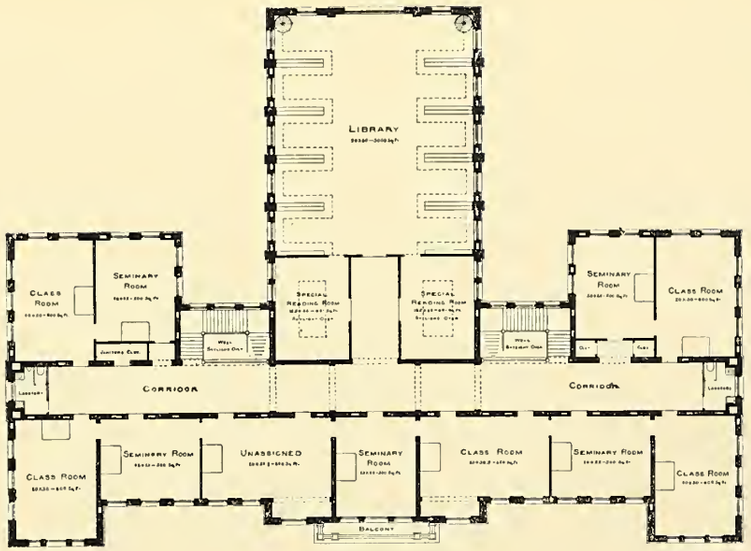


GROUND PLAN

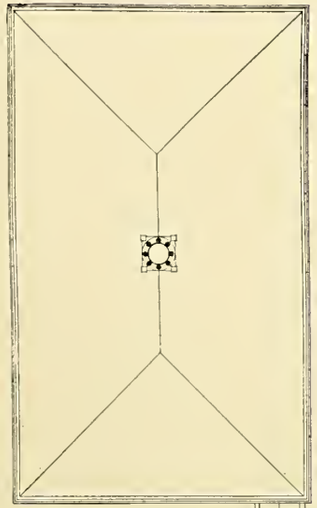
Boiler house.



SECTION LOOKING SOUTH



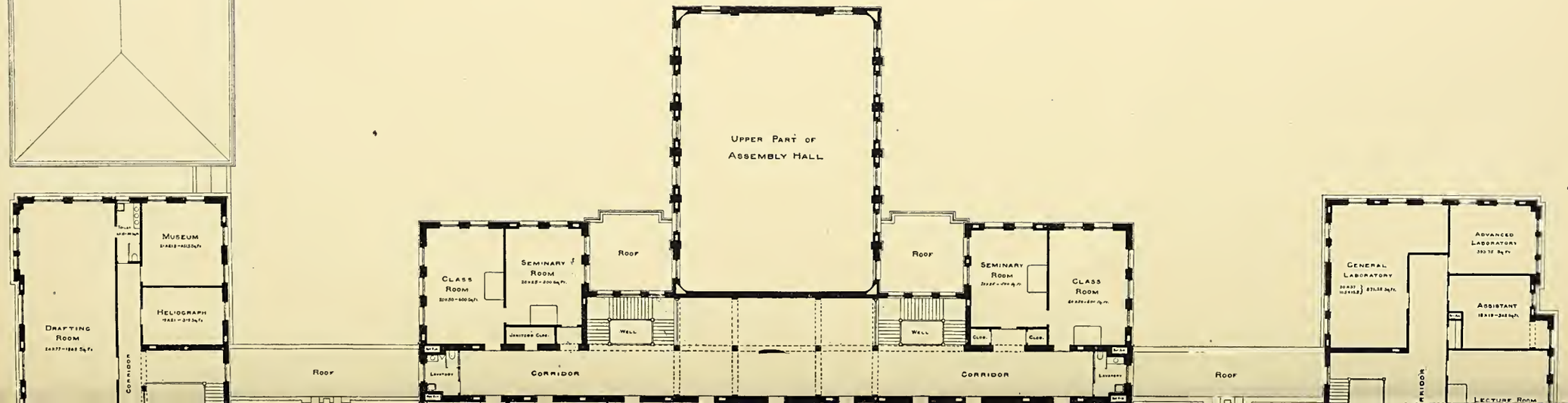
Third floor plan.

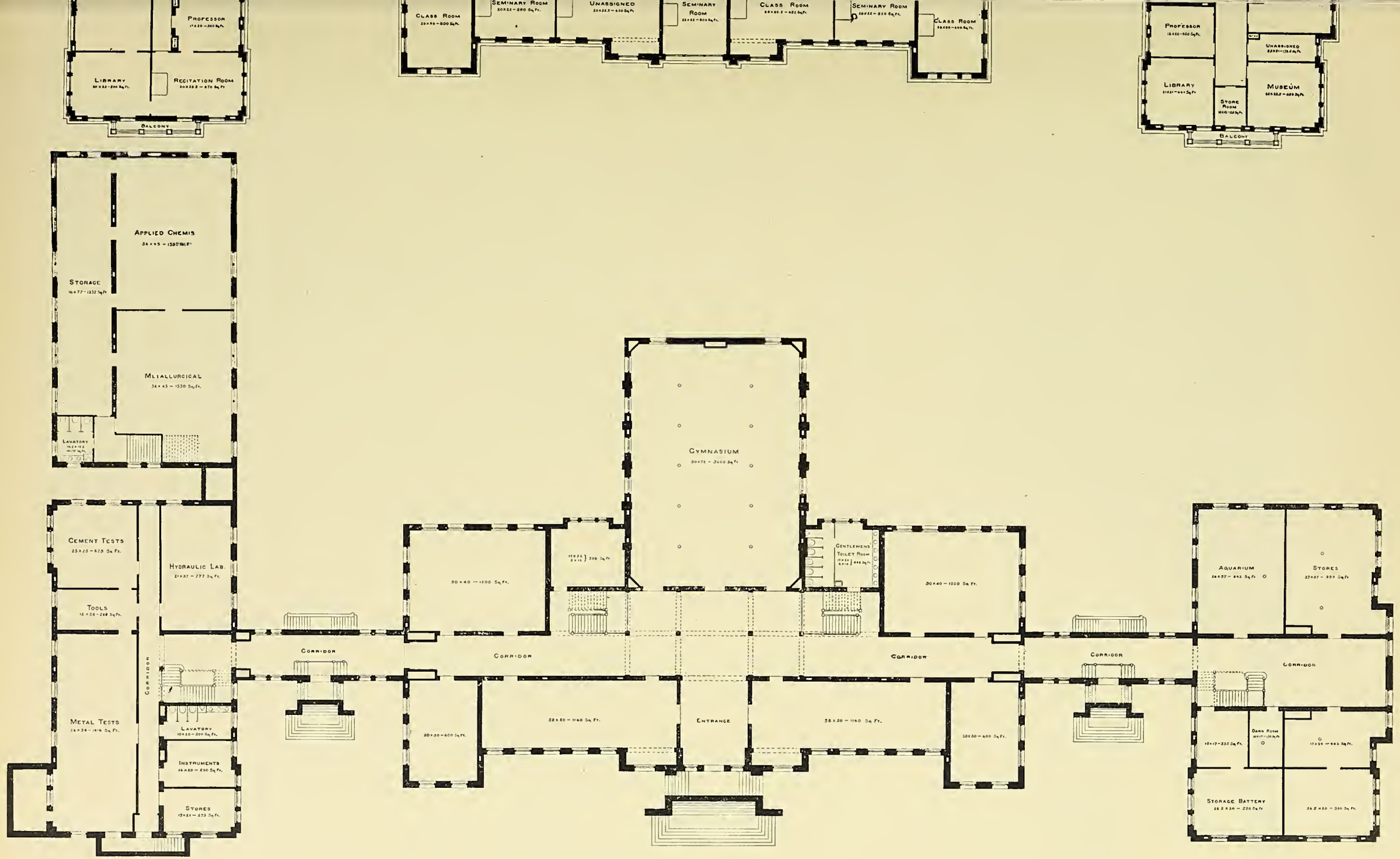


SECOND FLOOR PLAN

UNIVERSITY OF CINCINNATI

SCALE 8 FEET TO 1 INCH.





Basement plan.

FIRST PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

SAMUEL HANNAFORD & SONS, ARCHITECTS, CINCINNATI.

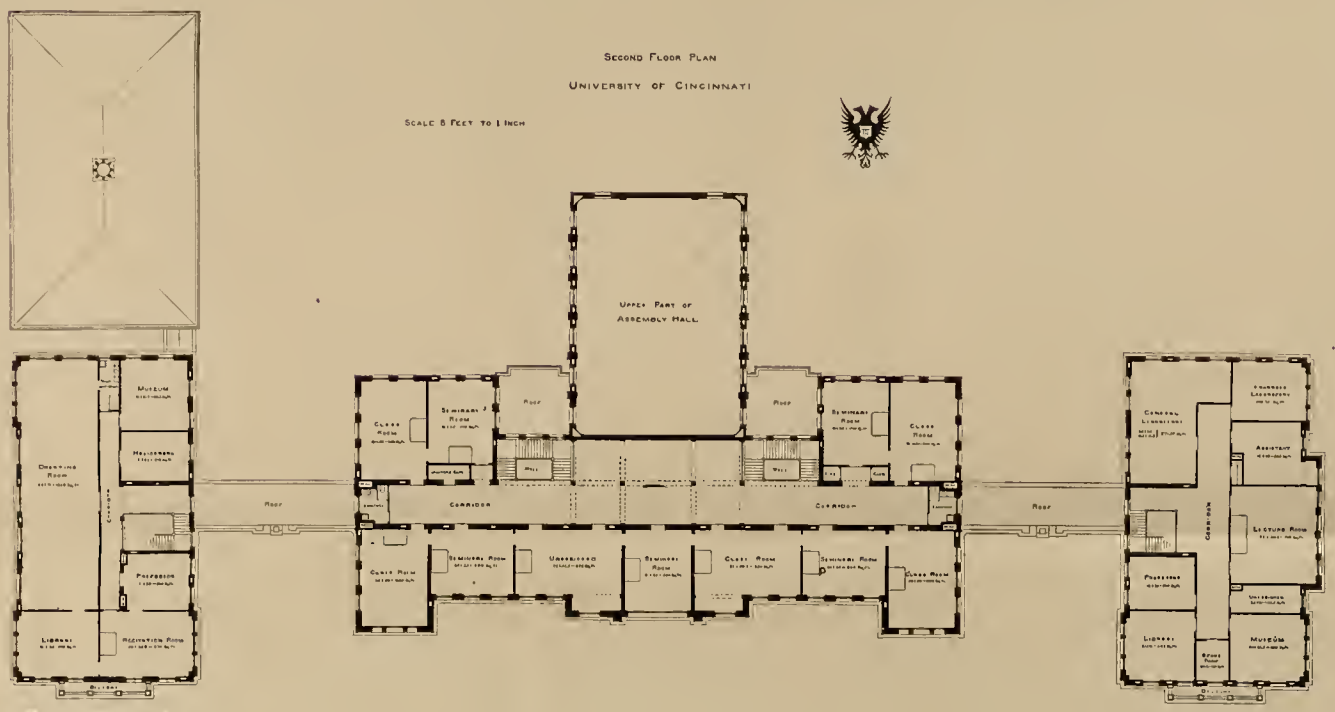
Boiler house.

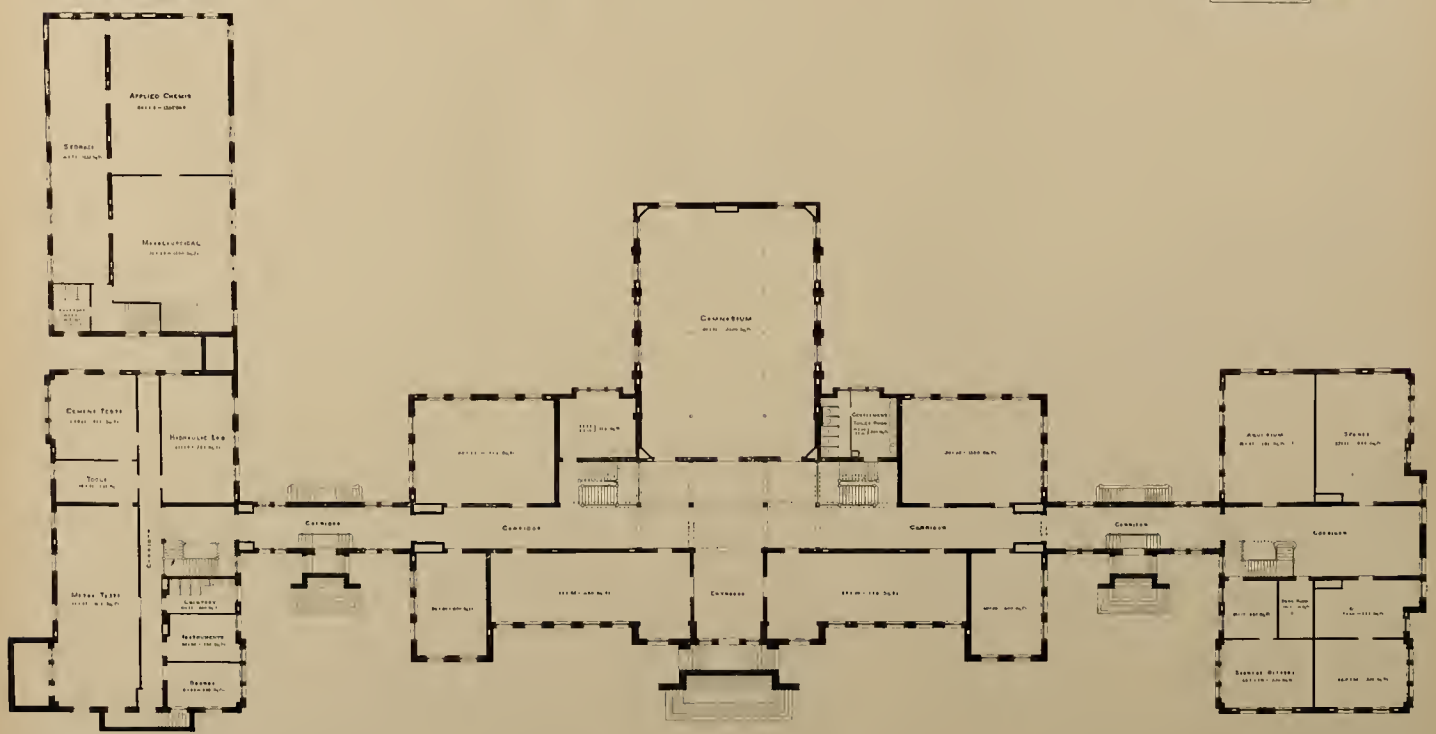
Third floor plan.

Second Floor Plan

University of Cincinnati

Scale 8 Feet to 1 Inch

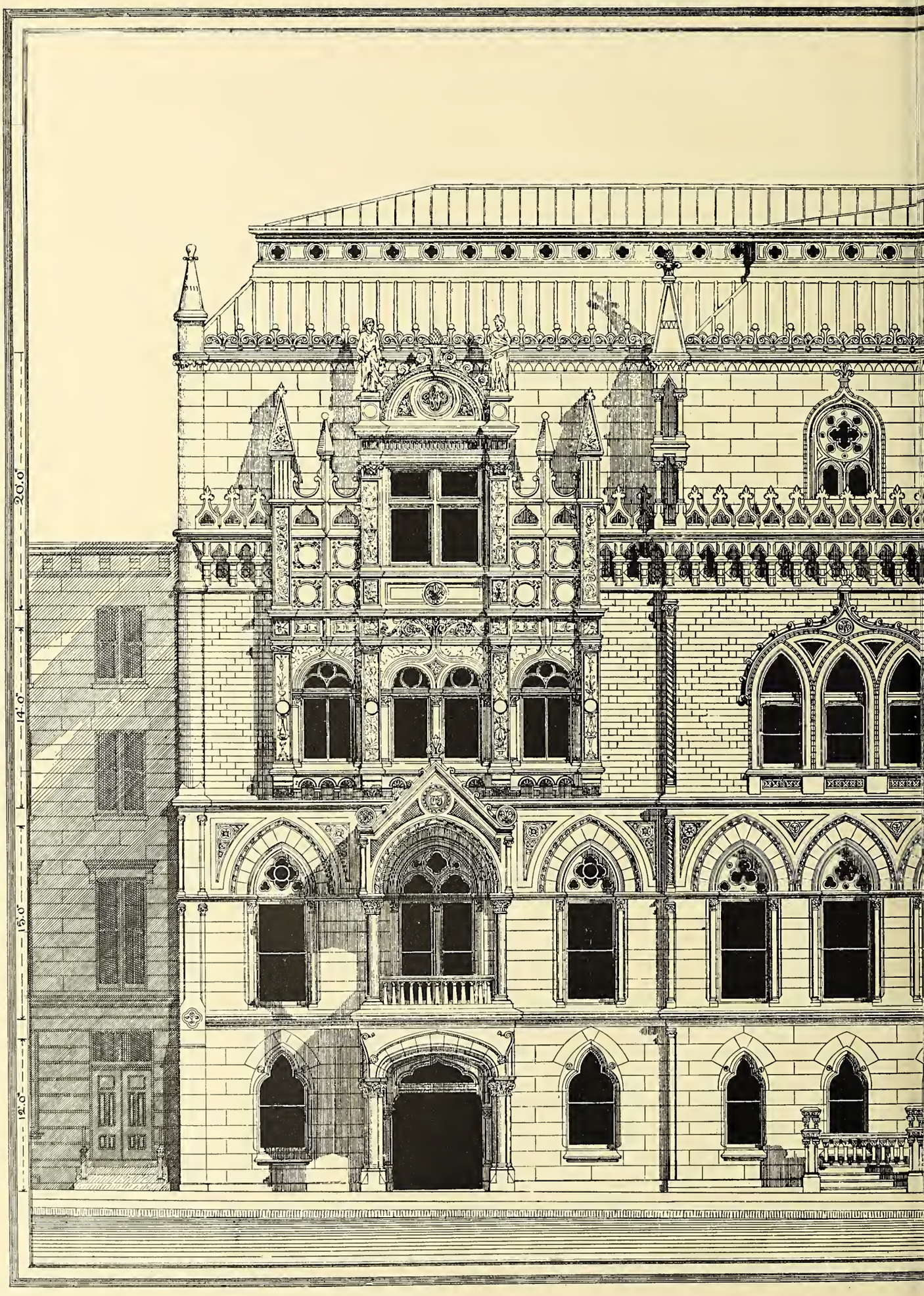




Basement plan.

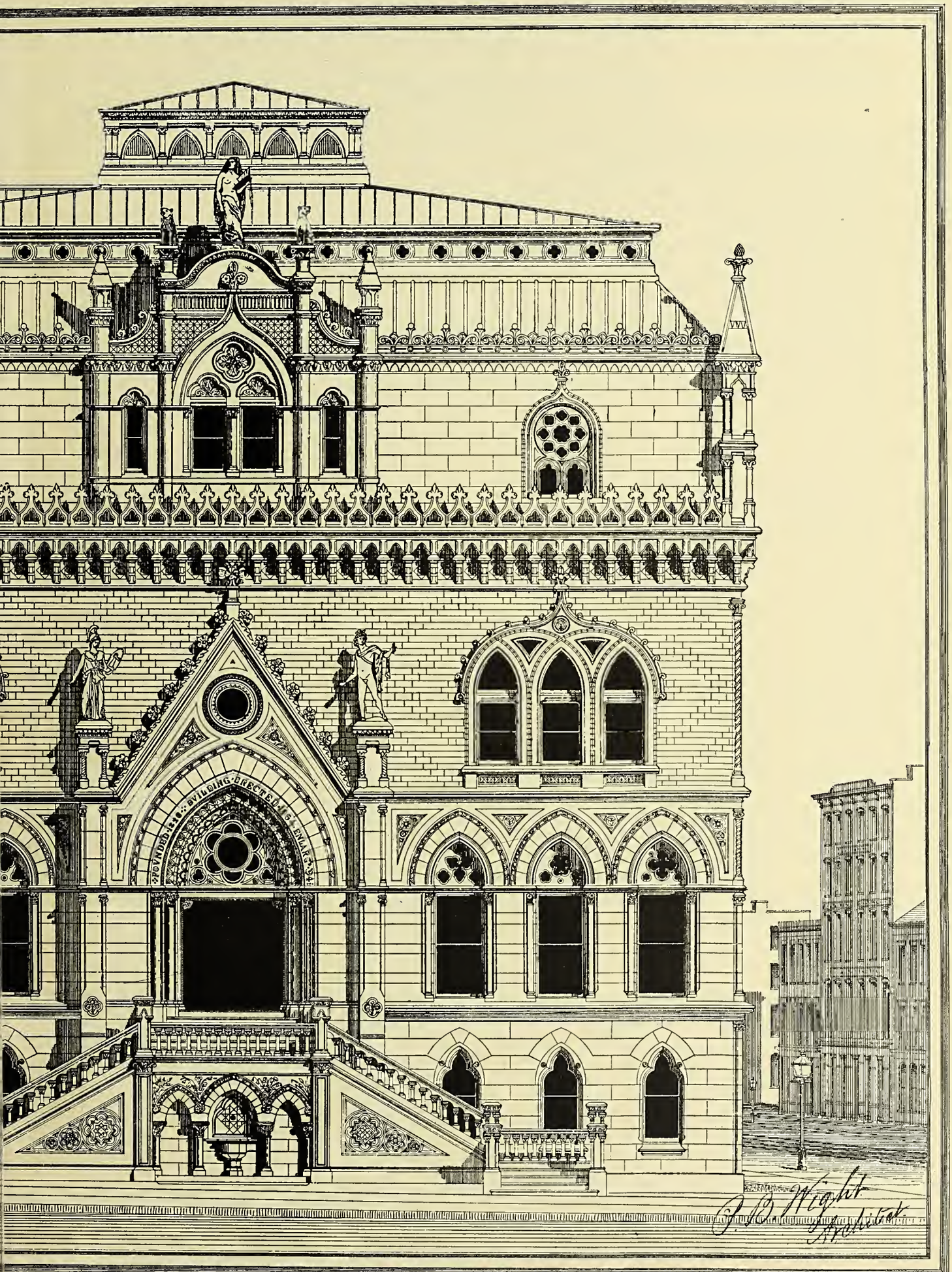
FIRST PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

Samuel Hannaford & Sons, Architects, Cincinnati.



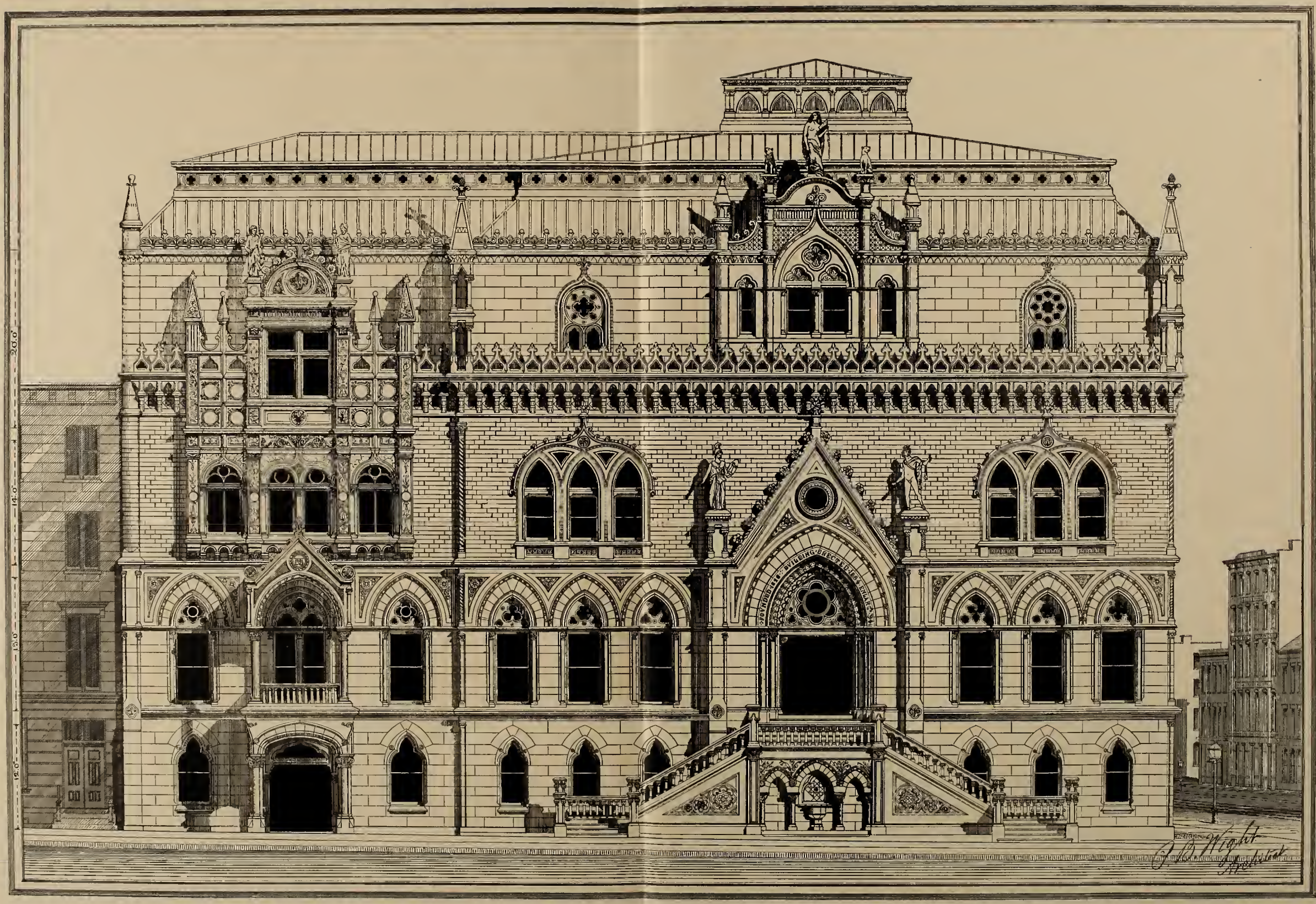
STUDY FOR ENLARGEMENT AND COMPLETION OF TH

P. B. WIGHT, AR



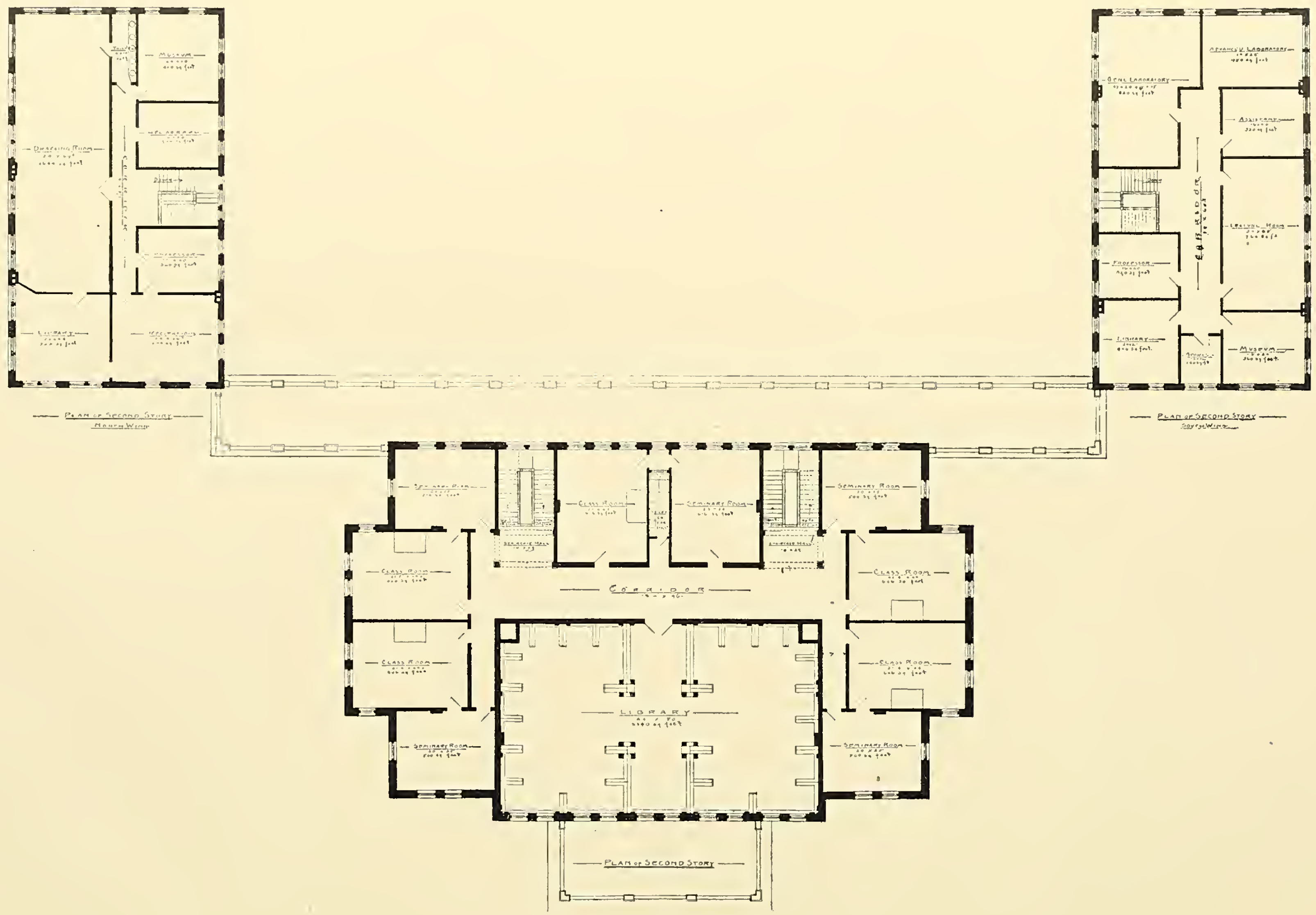
NATIONAL ACADEMY OF DESIGN BUILDING, NEW YORK.

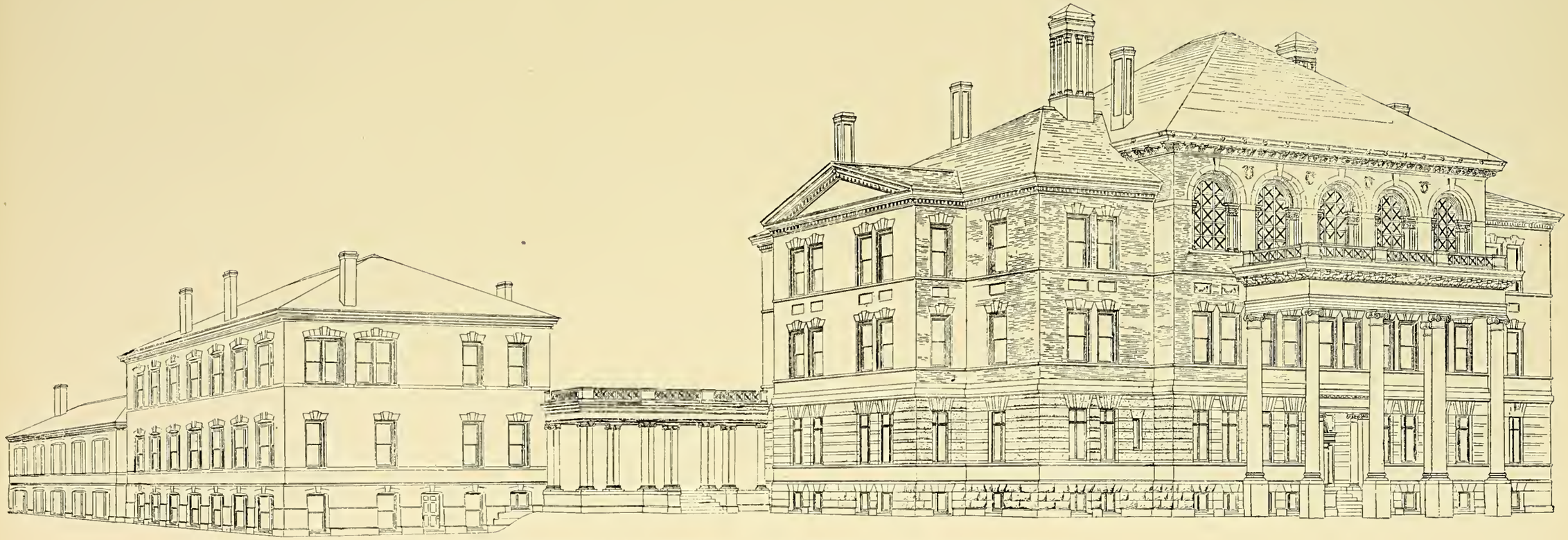
TECT, 1862 AND 1894.



STUDY FOR ENLARGEMENT AND COMPLETION OF THE NATIONAL ACADEMY OF DESIGN BUILDING, NEW YORK.

P. B. WIGHT, ARCHITECT, 1862 AND 1894.


Plan of Second Story
Corridor
Library
Class Room
Seminary Room
Museum
Plan of Second Story



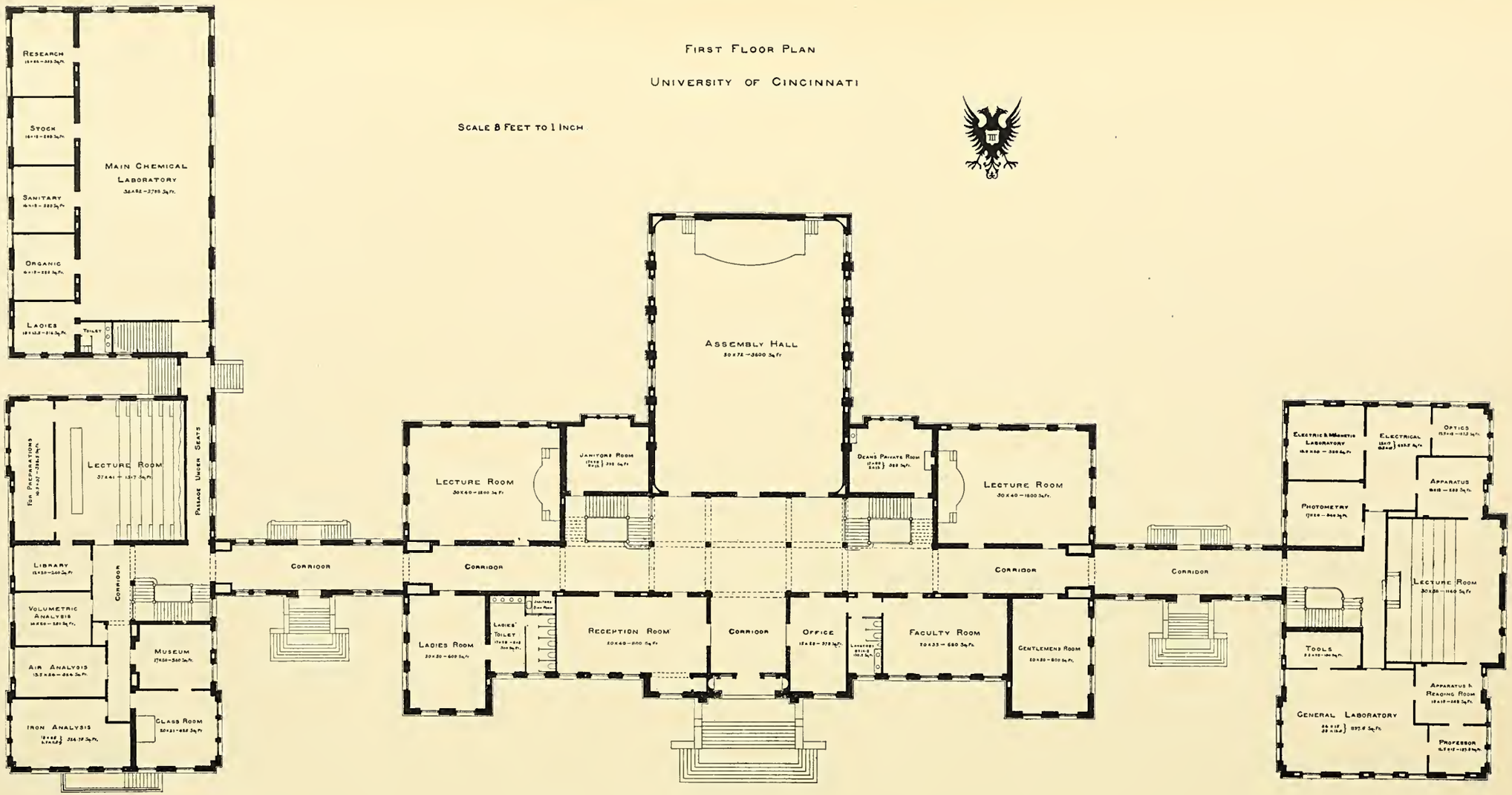
COMPETITIVE DESIGN, UNIVERSITY OF CINCINNATI.

Submitted by John Lyman Faxon, Architect, Boston.

FIRST FLOOR PLAN

UNIVERSITY OF CINCINNATI

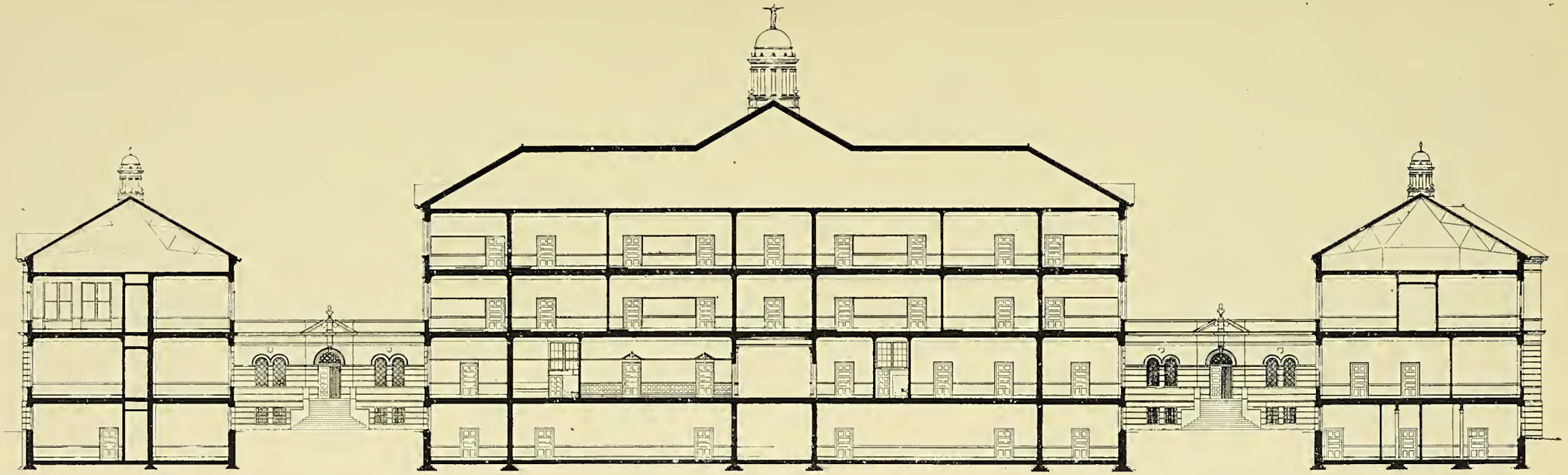
SCALE 8 FEET TO 1 INCH



Longitudinal section of south wing, looking south.

Transverse section of main building, looking north.

Longitudinal section of north wing, looking south.



Transverse section of north wing.

Longitudinal section, looking east.

Transverse section of south wing.

Principal elevation.

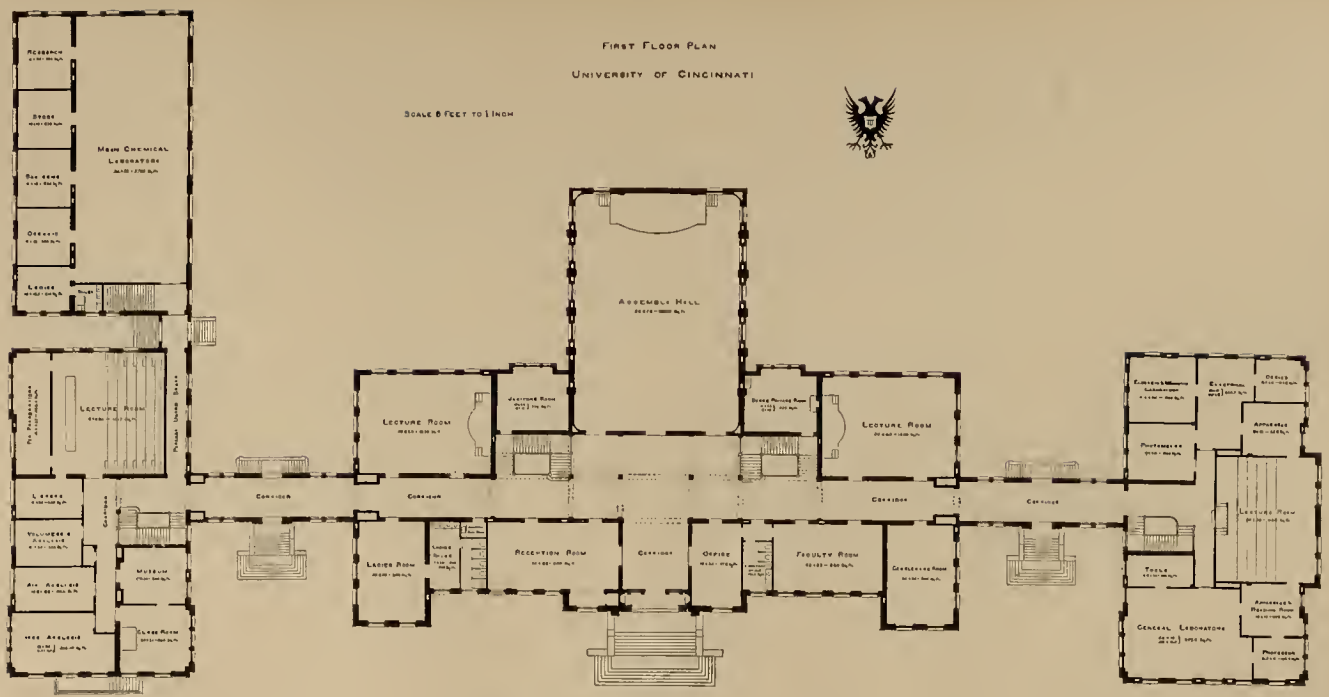
FIRST PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

SAMUEL HANNAFORD & SONS, ARCHITECTS, CINCINNATI.

First Floor Plan

University of Cincinnati

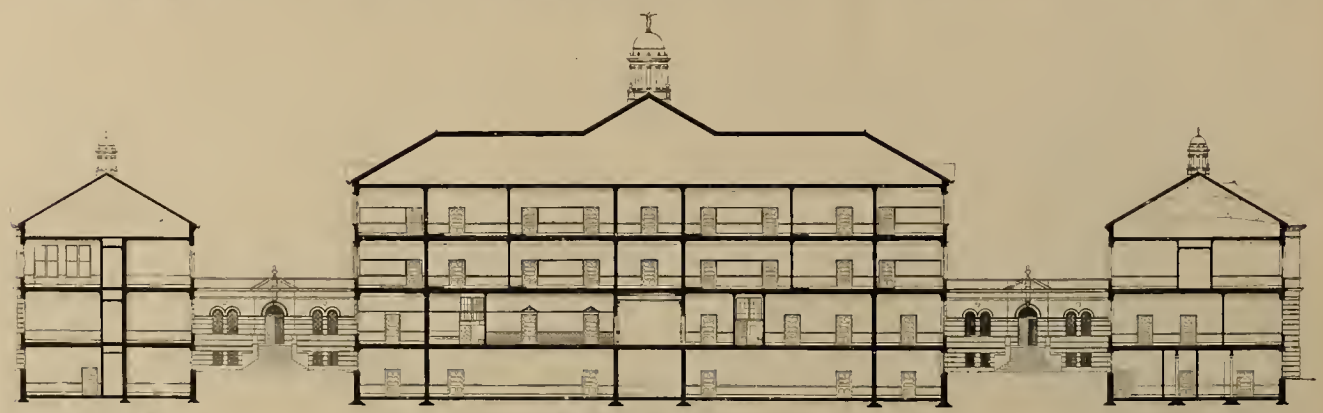
Scale 8 Feet to 1 Inch



Longitudinal section of south wing, looking south.

Transverse section of main building, looking north.

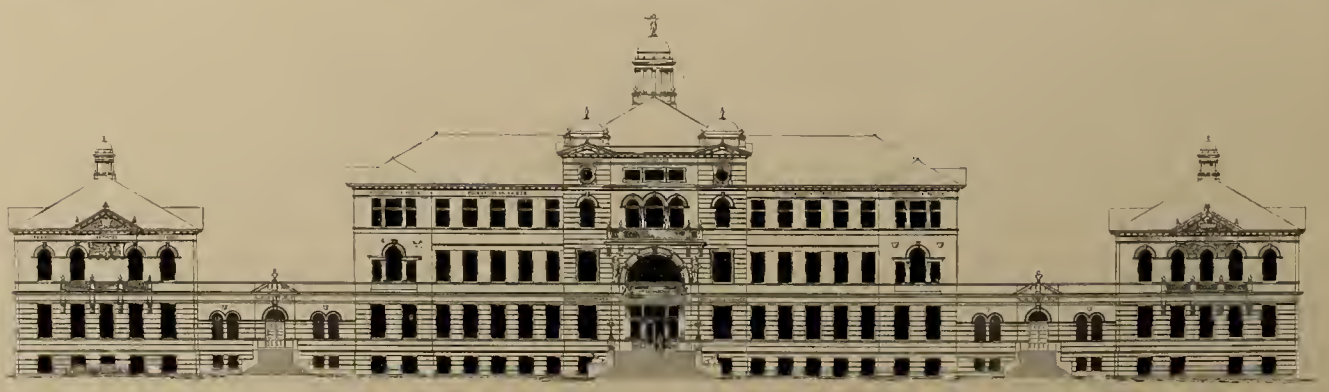
Longitudinal section of north wing, looking south.



Transverse section of north wing.

Longitudinal section, looking east.

Transverse section of south wing.



Principal elevation.

FIRST PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

Samuel Hannaford & Sons, Architects, Cincinnati.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXIII. JUNE, 1894. No. 5

A Monthly Journal Devoted to

ARCHITECTURE,

CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

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Important Circular Letter to Architects.

The circular letter, referred to in our last issue, which has been sent by the secretary of the American Institute of Architects to every member of the profession in the United States, is printed in this issue. It is the strongest letter ever addressed to the profession in any country. Its language is clear and its demands leave no room for non-compliance by any architect who deserves being numbered among those who regard not only their profession but their citizenship worthy of an hour's consideration. It was issued as the result of the action of the Secretary of the Treasury and the Supervising Architect in their manifest desire to turn all legislation and the operation of their respective offices to their personal benefit without regard for the public good. The history of the past year in the contest between the public, represented by the Institute, and political chicanery, represented by the public officers named, has shown that there is but one recourse left to those who have taken this great work of reformation in hand. That is, to call to their aid every architect and every right-minded citizen, in order that Congress may be placed in full possession of the facts and urged to pass a law which will be at once arbitrary and operative. The necessity that each architect thus called upon should consider it his personal business to comply with the request of the Institute is imperative. Arrayed against all effort to change the present method of supplying buildings for public purposes is the present Secretary of the Treasury. Always a political office governed by political methods, of which the "patronage" feature is most important, the disposition of the present incumbent goes so much farther that to those who know his record since assuming office it would indicate the utter folly of hoping that he would act other than selfishly in any matter. We can give the names of employés in the Supervising Architect's office, whose services were valuable and whose terms of office ranged from fifteen to twenty-six years, and who were discharged peremptorily by Secretary Carlisle avowedly to give place to some relative or friend, and to this list can be added the names and former employment with date of appointment of his appointees. But this is not a fight of personalities. The great principle involved does not allow of this, and it is only mentioned so that no hope that the present Secretary may yet give the demand of the profession some consideration may prevent some architect who has received the circular letter from acting and that immediately. The position taken by the Supervising Architect is probably copied from that of his superior, and is held by a narrow mind where a greater would have resigned rather than do violence to professional instincts and destroy all chance for professional reputation. With these facts in view, each architect should at once plan how he can best carry out the requests of the circular at once. In spite of the unartistic examples presented by the architecture of our government buildings, architecture has become an art and our practitioners are the peers of those of the world. That architects and not politicians should design our national buildings in the future should be the wish of every architect. That these unartistic buildings should cease to double in original cost as well

as in annual repairs those designed by private architects for private parties should be the wish of every citizen.

A System of National Electrical Education.

What has been termed the National School of Electricity has taken the form of a movement for the establishment in every town and city in the United States of a system of evening schools at which boys who cannot afford to leave work and enter a college for a term of years can acquire the rudiments of an electrical education by attending one evening each week. The rapid advance made by the science, the variety of its applications, and the certainty that this use is only in its infancy has caused the electricians of the country to look into the future and form plans for the education of all mechanically employed in the principles and practice of electrical work. The faculty of the school system is headed by Thomas A. Edison and includes the leading electricians of the country. The plan pursued, in brief, is to present to each class a lesson leaf, with drawings of the apparatus used, which can be studied, and, when the class meets, demonstrated by an instructor and apparatus supplied by the faculty. A school can be formed anywhere that a number of students become interested and supply a meeting place sufficient to warrant the faculty in supplying an instructor and apparatus. So far, these organizations have been called together by the prominent citizens of the towns and the meeting place donated by the people, so that the only expense to the pupil is a nominal one, $12 for the term of one year. It is in no sense a money-making scheme, but the great names that are not only connected with its faculty but are active in its work have only the desire to place electrical operation in the future in the hands of those educated in its principles, and who otherwise would only know such parts of the science as they might pick up in the workshop.

The Washington Competition and the Court-house Dome.

As an example of how that necessary evil architectural competitions may be regulated we publish the premiated drawings and the expert's report upon the competition for the state capitol of Washington, at Olympia. Anxious to obtain the best possible design, the commissioners advertised for drawings, offering liberal premiums. For their selection their desire was to have a jury composed of the best critics in the country, and to this end requested Architects D. H. Burnham, C. B. Atwood, C. F. McKim, Robert Peabody and Prof. W. R. Ware to serve as a jury of award. Business engagements prevented all but Professor Ware from serving, but the report of the latter shows that he gave the fullest consideration to the matter. In one respect this report is especially valuable, in that it will greatly influence the designing of state capitols in the future, pointing out as it does the unartistic effect which the dome has when not proportionally designed. So general has this narrow high dome become to this class of buildings that it has been called "courthouse architecture," and every architect for the past twenty years has seemed to consider it indispensable. The effect, therefore, of the discarding of fifty per cent of the one hundred and eighty-eight designs for this violation of good design alone will probably deter architects from placing an inappropriate dome on what might otherwise be an appropriate design. J. H. McNamara, of St. Louis, in a paper on "Domes and Towers," read before the Institute some years ago, called attention to this mistake in designing, unheeded but by the few ; but if jurors upon public competitions will steadily discountenance this disposition to place St. Peter's dome on every $25,000 state or county building a marked improvement will be noticed, with a benefit to architecture only equaled by the hoped-for results to be attained when the government architecture is designed by private practitioners. Professor Ware is to be congratulated upon the general disposition among so many defeated competitors to accept his judgment as honest and capable.

The Field Columbian Museum Opened.

The Field Columbian Museum at Chicago was opened to the public on June 9 with appropriate ceremonies. It is the one permanent good Chicago can point resulting from the Columbian Exposition which will be of benefit to the whole people. It has gathered from that great exposition innumerable relics which otherwise would have occupied years in collecting at an almost incalculable cost. It gives to the West the nucleus of a museum that will probably outvalue all others in the country. Its temporary home is in the superb Fine Arts building of the Exposition, and as this structure is in every way suitable it will probably be many years before a new structure is built. Its directors and projectors were among those who contributed most to the success of the Exposition, but changes have placed the management in other hands, and this may have something to do with the fact that one of its greatest objects has been lost sight of, or at least has not been accomplished. This is the collection of an architectural museum, made up of sections from the superb architectural models that made the Columbian Exposition famous. The wreckers are abroad in the park, and are fast destroying all ornament for the sake of the junk in the structures. They have taken down the statuary, it is true, with some care, and have arranged it in the Electricity building, but only that they may offer it for sale to the highest bidder. The beautiful figure that surmounted the pilaster at the right of the east entrance to the Administration building, one of the finest modeled statues on any of the buildings, stands with her dish of water to her lips, waiting to be sold for a few dollars to ornament a saloon or a beer garden, when it should grace the favorite position in the Field Museum. This is but an example, but is not so glaring an exhibition of mistaken policy as that of allowing these cornices, pediments and other architectural features to be destroyed by the wrecker. True, the molds of much of the staff-work, both architectural and sculptural, have been preserved, but in this no particular system is observable. It was almost with a promise that these architectural features should be preserved for educational purposes that a large number of people lent influence and aid to the project of which this museum is a result, and it may be that the resignation of some of the former directors was owing to the fact that they could not induce their associates to work for this end, and resigned rather than be burdened with the just censure that a failure in this direction would bring upon them. If the Field Columbian Museum contained nothing else than an architectural collection such as could have been gathered from the Exposition buildings, its great purpose would have been served, and without it the most complete remains of prehistoric tribes and collections of beetles from Brazil will not recompense.

HENRY VAN BRUNT—ARCHITECT, WRITER AND PHILOSOPHER.

BY P. B. WIGHT.

PART III.

IN the paper read before the World's Congress of Architects, at Chicago, in August, 1893,* Mr. Van Brunt took a hopeful view of the future of artistic architecture in America—more hopeful than that which we expressed in our last article on this subject. It is, of course, important for the reader to form an idea at once as to the nature of the thing hoped for, in order to comprehend either the author's or our own meaning. We may have two different ideals in view, while both recognize the value of the essential principles that he lays down. It becomes necessary therefore to use plain language.

The present period seems to be one already marked by an awakening among architects, designers, instructors, well-informed critics, and even ill-informed *litterateurs* of architecture, to the importance of ascertaining what is the best course of education, not only for the students but the practitioners of architecture, upon whom will devolve the duty of expressing in their works the result of this new awakening. There have already appeared several essays directly bearing upon this subject and more are to follow. It was the same after the exposition at Philadelphia in 1876. That was followed by a distinct and very general revival of architecture and every form of decorative and applied art, upon lines which were not entirely new, but which had already been laid down by many investigators and practitioners during the preceding decade.

The Philadelphia exposition furnished the object lesson that was necessary to make the efforts of the new school of agitators comprehensible to the interested public. The leaven that had been planted had the first opportunity to grow. People who before regarded houses and the things that they contained as purely objects of utility, fashioned in such form and elaborated in such detail as pertained to the years in which they were produced, were awakened to a sense that these were proper subjects for artistic treatment. They saw them at the exposition, especially in the contributions from England (which better illustrated the state of English art at that period than did the contributions from that country at the Chicago exposition exhibit those of the present time from the same source), and were thereby enabled to look with critical eyes on our own commonplace, inferior and uninteresting productions. They saw that such things could do more for them than supply their wants, and give them the satisfaction that what they had ordered or bought were made merely according to the latest *mode;* that they might be objects of pleasure and education. The Philadelphia exposition was followed by a great revival of *popular appreciation* of the value of good design in everything just as the first great international exposition of London, in 1851, was. At London and throughout England the knowledge gained of French and other forms of continental design was the stimulus. What America gained at Philadelphia came mainly from England. What will be the results of the World's Columbian Exposition, where architecture was brought into greater prominence than ever before, remains to be seen. In 1876 the work of reform had already been commenced in the United States by many conscientious artists in architecture and decorative art, who had received but little popular encouragement. But when the exposition disseminated popular education in the same direction, it was found that the men were already on the ground to supply a demand that was thereby created. We were not obliged to import architects or designers, and many able men soon came to the front.

As this and what follows illustrates one of Mr. Van Brunt's fundamental propositions it will here be given: "A merely learned architecture can never be a living architecture, because a living architecture has never existed without popular sympathy." This applied with equal force to every other decorative art, including especially the designing of furniture.

The impetus that English art received in 1851 from France and elsewhere was an incentive to Englishmen to design things that had never been designed before. It was only to a slight extent that French designs were introduced. But the English were taught how to think and study, in matters that had theretofore been entirely left to incompetent mechanics and so-called designers whose designs had as little art in them as the machines that put them into execution. At that time the study of the mediæval arts of the twelfth, thirteenth and fourteenth centuries, which had been an ecclesiastical "fad" of the high church party, was beginning to interest the architects, but had no advocates among them to urge a study of the true principles of Gothic construction and design from the architect's standpoint. Modern Gothic architecture in England had been largely a cheap imitation of the superficial features of the latest remains of that style up to that time. But after 1851 there began to arise, mainly among the best informed young architects, and a few student amateurs like Ruskin, a number of advocates who elucidated the underlying principles of truth in construction, and the fidelity of design to construction, which were the underlying principles of twelfth and thirteenth century Gothic, and had been the results of a conscientious and consecutive development of architectural structure and design continued with various interruptions from the fall of the Roman Empire. The decadence of Gothic, its fall, and the causes of both then became fully understood for the first time.

The so-called and oft-derided and sneered at "Gothic" revival commenced in earnest after 1851, and was spurred on by the awakening caused by the exhibition of that year. The movement had but few disciples in this country who thoroughly understood it, but many superficial imitators; yet it was never the *mode* with us. In England it was unimpaired by dissensions, and was almost generally practiced up to 1876, though Norman Shaw had commenced some of his Elizabethan work before that time. The greatest architectural geniuses that England has produced worked in it, and have left some noble monuments, to be derided by W. J. Loftie and others; but today most of those strong men are dead and have left no successors. Side by side with these great works were erected many weak imitations by incompetents who never understood the underlying purpose of the revival, and practiced it only as a new fashion. These pass with the average critic of the present day as also examples of the revival.

Through the circulation of English architectural journals at a time when we had none of our own, a large number of American architects became interested in the movement, and we had a few Englishmen with us, like F. C. Withers and Frank Wills, who practiced it with a thorough knowledge of what it meant. But after 1876 it began to be popular with the American architects. At the same time there commenced what proved to be in a few years a complete revolution in the designing of furniture in this country, which was in the direction advocated by the English reformers. Before that time one could not buy at a store or factory in this country a single piece of rationally constructed or artistically designed furniture. Now they can be found in any shop from Portland, Maine, to Portland, Oregon.

These revivals were not unaccompanied by sideshows, which were the results of an ignorant impression that this was a new *fashion* of design to be copied superficially. It was the same with the architects as with the furniture maker, and the country is full of architectural travesties of modern Gothic, which outnumber the sincere efforts of those who understood and were competent to practice it. The furniture men, seizing upon the name of a famous president of the Royal Academy, whose son, the secretary of the Royal Institute of British Architects, had written an excellent popular book for general circulation, called "Hints on Household Taste," called their new designs "Eastlake," and it was not long before some of the frontier architects began to dub their designs with the same name, which they also dragged in the dust.

Meanwhile, students of the French School of Architecture became plentiful in this country, and the "Battle of the Styles," which had commenced in the United States soon after it did in England, was continued on our own ground. But the Renaissance architects were not vanquished here as they were in England. The examples of modern American architecture in which the mediæval principle is exemplified are very few, and hence the revival of the thirteenth century movement cannot be claimed to have been successful. But when Henry Hobson Richardson designed Trinity Church, Boston, on twelfth century lines, and followed it by many other brilliant examples, these attracted the attention of the young architects everywhere. There were now actual examples to be seen, and illustrations were spread throughout the land by American architectural journals that had been

* "The Growth of Characteristic Architectural Style in the United States," a paper by Henry Van Brunt, read before the World's Congress of Architects, Chicago, 1893, and published in Proceedings of the World's Congress of Architects, by the American Institute of Architects, 1894.

established. The lead was not only followed by Richardson's many pupils, who soon got into practice, but by many others. Richardson continued to develop his ideas through his immense practice until his death; and for several years after, through the works of the firm who were his immediate successors, and much better work by some who had never been under his powerful personal influence, for the first time in American history a genuine revival of architecture seemed to be in progress.

This has been forcibly and graphically described by Mr. Van Brunt in one of the chapters of Greek Lines. It was in every way a healthy revival, because, through the works of Richardson, its underlying principles were better understood than through all the English writings and illustrations of the subject. The style assumed national characteristics. The most healthy manifestation of it was not in the large and expensive buildings that were erected, but in the great number of dwellings in which simplicity of design took the place of florid redundancy, and in the great number of plain, but well designed buildings, that were erected on our up-town avenues and second-class business streets, especially in the large western cities, and even on the Pacific coast in the newly settled state of Washington.

While the strength of this movement was largely in the fact that many architects were working together, yet without concerted action, on the same lines, its main strength was in the fact that it met with a large measure of popular appreciation. It was adapted to the simplest as well as the most grandiose projects. It embodied that which was best in the underlying principles of the Gothic revival in England. The lintel, which was used quite as much as the arch in the domestic work of the middle ages, was again given a prominent place in construction wherever the proper material was procurable. Huge overhanging cornices, relics of classic influences, were abolished, with all the fictitious materials which had been used to cheapen their cost.

At the same time our country was not without many beautiful examples of revived pointed arch or thirteenth century work, by R. M. Upjohn, Withers, R. H. Robertson, Haight and others, and by John W. Root especially in the superb Woman's Temple at Chicago, all in the same spirit of revival which had characterized the work of Richardson and his disciples, and it looked as if American architects were about to work together in a common cause. Deceptive and fictitious methods of building were generally discarded. Terra cotta had come into extensive and legitimate use, and sheet copper expressed in ductile repoussé work what had been impossible in vulgar galvanized iron. It looked as if "characteristic architectural style" had begun to grow in the United States, and that it had broken loose from Old World conventionalities, formulas, dogmas and the traditions of the schools. The movement was, as might have been expected, characterized by many eccentricities. Naturalness in style was often carried to an affectation of crudity. Young architects were fond of piling up boulders for picturesque effects in country houses, and huge beams were often used where modest lintels only were required, while the picturesqueness of roof lines was carried to an excess in shingles and weathercocks. But, for all that, it was healthy work.

Such, then, was the nature of the thing hoped for, which formed our ideal of the growth of characteristic architectural style in the United States when we read Mr. Van Brunt's paper for the first time. Had his paper appeared three years earlier, we would both have agreed. But he seems satisfied as well with a state of things that has changed. It cannot be denied that there has been a revulsion against purity and simplicity of style within a very short time. It has been coming for ten years past, but has burst upon us with force within three years.

(*To be continued.*)

NEW PUBLICATIONS.

MAXIMUM STRESSES IN DRAWBRIDGES, and DIAGRAMS, FORMULAS AND TABLES FOR BRIDGE ENGINEERS AND ARCHITECTS. By Prof. Malverd A. Howe, Rose Polytechnic Institute, Terre Haute.

Each of these books, as the titles indicate, are intended for engineers; but the last-mentioned book, however, contains matter of interest to architects, or rather to that class of architects who take interest in problems of construction. On the first few pages are given weights of materials, trusses, etc., and rules by which such can be calculated, together with graphical illustrations of the same. To those interested in such matters it will be found useful. Like all the author's works it well carries out the purpose for which it was designed.

MECHANICAL HEATING AND VENTILATION.*

BY M. C. HUYETT.

HEATING and ventilation, as a branch in sanitary science, has within a few years been receiving much attention, with the result that more progress has been made in providing healthful conditions than in any twenty-five preceding years; it is a special branch in engineering in which a man can become an expert only when practical experience with the details of the construction and application of parts and mechanism shall form the basis of analysis, by which fact shall be separated from theory, and the laws which govern heat and cold and the movement of air currents shall be learned.

The subject has been treated from a theoretical standpoint by most writers; in no "text-book," so-called, can anything be found helpful, or even suggestive, which will aid architects in proportioning flue areas required for heating and ventilation.

In all the activities of life the specialist becomes most expert; the grand movement of material development made within the last ten years has, in the main, been made by specialists — "men of one idea" — who concentrated time, thought and money to accomplish a definite purpose.

Unreasonably, the impossible is expected of architects; necessarily, they must have creative minds; it is expected of them that they shall know as much of carpentery as the carpenter, of masonry as the mason, of plumbing as the plumber, and of heating and ventilating as the heating and ventilating engineer; it is impossible that they shall have practical experience in each and every branch of work entering into construction. Such being the fact it is my purpose to direct attention to essential elements and incorporate a table which will aid architects. Data, for estimating the parts, speed, and fan capacities, pressures, etc., for mechanical heating and ventilating plants, has not been put in print; the engineering is confined to a few persons, half or more of whom are theorists — men without practical experience — who accept manufacturers' printed tables as truth.

Good heating and ventilating apparatus consists of apparatus which will warm the air in an inclosed space to a temperature conducive to comfort and health, and supply a volume of air sufficient to maintain a sanitary standard of purity; both conditions — heating and ventilation — must be controllable, constant, safe and economical, with the air deliveries so made that occupants shall not be exposed to cold drafts. In plan and application of apparatus the two requirements must be treated as a unit—they are inseparable, and together form a complete whole.

Efficiency, sufficiency, safety, durability and economy, with the installation so simple that any person of average intelligence shall be competent to operate, are the prime factors to be considered in providing parts and mechanisms for a modern sanitary heating and ventilating plant.

Ventilation is the renewal of air by supply at one or more places into and displacement of foul air from an inclosed space; it is a gradual, constant and complete changing of the air in a structure, a substitution of fresh air for foul air.

Sanitists agree that air which contains seven parts carbonic dioxide in 10,000 parts, as the result of respiration, is no longer fit for use, and ten parts in 10,000 is slow poison; normal air contains 3 to 4 parts in 10,000. Chemical analysis establishes the fact that air in schoolrooms ranges from 14.5 to 32 parts carbonic dioxide in 10,000 parts; in fact, is worse than that of a well-kept sewer. Professor Kedzie gives 24.0 parts carbonic dioxide in 10,000 parts as the average in eleven high and normal schools in the state of Michigan. For ventilation the volume of fresh air to be supplied should be based on the number of occupants, terms of occupancy, and to some extent on kind of occupancy, and be delivered regardless of varying internal and external temperatures, and velocity and direction of external air currents. "Breathing space" is not a factor in estimating the air supply required.

In heating and ventilation, the conditions predominating, and the natural laws which make the conditions and govern, must be regarded, otherwise all applications will be experimental.

First. Air in a building or room is in motion, its direction and velocity caused and controlled by location and area of glass exposures, exterior temperature, location of heat supply, location of ventilating outlets, direction and velocity of external air currents, kind of occupancy, and, to some extent, the number of occupants;

separate from the different factors specified, the motions of air, by the force of gravity, are precisely like those of fluids.

A movement of air

88 feet per minute is 1 mile per hour, barely observable.
176 " " " 2 miles " } just perceptible.
264 " " " 3 " "
352 " " " 4 " " light breeze.
440 " " " 5 " " gentle wind.

Second. Air, in a room, in motion IS EFFECT; if it produces discomfort, the cause should be located and a proper remedy be applied.

Third. Air occupies space the same as solids and liquids, but because it is invisible, it is not so regarded.

Fourth. Cold air falls because of its density, and heated air rises because of its rarity.

Fifth. Carbonic acid gas, transmitted through the pores of the skin and expelled from the lungs by respiration, the result of internal combustion, is half again as heavy as pure air and falls by reason of its weight.

Sixth. A given volume of air occupies a given space; a like volume cannot occupy the same space at the same time.

Seventh. A volume of air can be delivered into a room only equal to the quantity displaced therefrom; when a space is full it can hold no more.

Eighth. A volume of air only equal to the quantity that leaks in, or is admitted through openings made therefor, can be exhausted from a room.

Ninth. Natural means for purifying air is the action of winds — diffusion, oxidation and the fall of rain, neither of which affects rooms which by reason of their construction are practically hermetically sealed boxes.

Tenth. A building or room so constructed as to make necessary the opening of doors, or windows, to admit fresh air, is not properly ventilated; open a door or window and a two-fold current is immediately produced; cold air, by reason of its weight, falling into the room, and displacing a like quantity of warmer air which passes outward, mainly through the same opening, the flow decreasing in proportion as an equilibrium of temperature is established as between the inner and outer air.

Eleventh. Persons sitting between a window and the source of heat supply are in a cold draft and usually "take cold"; they honestly believe that the draft is caused by ill-fitting sashes; make the sashes air-tight fit and the result will be the same.

In extreme winter weather the downflow of cold air produced by glass surfaces will cause light curtains to vibrate, in velocity is equivalent to from four to five miles an hour.

Tests can be made by blowing smoke in an upward direction against glass surfaces; if it be expelled from the mouth its temperature will be about 98°, and according to all preconceived notions should rise, but following a natural law it will almost instantly fall to the floor line and travel toward the source of heat supply.

Twelfth. Apparatus which will warm a building to a proper temperature in the shortest time with the least expense for fuel, will maintain the after required temperature at the lowest cost.

Thirteenth. It is impossible to exhaust air from a room in excess of the quantity admitted, and it is impracticable to admit air to a room unless it has previously been warmed.

Fourteenth. The transmitting power of various building surfaces and their cold-draft producing powers, relatively, are:

Oak and walnut	65
Window glass	1,000
White pine	80
Pitch pine	100
Lath and plaster	75 to 100
Brick	200 to 250
Iron	1,030 to 1,110

Fifteenth. A stove ventilates to the extent of the volume of air admitted to the combustion chamber; when the draft is closed ventilation ceases.

Sixteenth. An open fireplace *with a fire in it* ventilates to the extent of the quantity of air that can leak in about window sashes and doors; to that extent it is an air ejector exhausting air from a room which by the natural law of gravity and atmospheric equilibrium is replaced by cold air. When an open fireplace has no fire in it, in cold weather, cold air will fall into a room in volume equal to the leakage of warmer air outward caused by heavier—cold air—falling into and occupying a lower space than the warm air; this action will decrease in proportion as an equilibrium, as regards internal and external temperature, shall be restored. Make a room air-tight except a keyhole in the door, and the volume of ventilation can be measured by the quantity of air that can leak in through that hole.

Seventeenth. High and low pressure steam and hot-water systems with radiators in rooms will provide HEAT, but *ventilation is impossible;* it is true in most cases flues FOR ventilation are provided, but they *do not ventilate.*

Eighteenth. Direct-indirect heating has been applied to a limited extent; has never been a success, in most instances the indirect has been abandoned; practically the system is obsolete.

Nineteenth. Indirect heating provides ventilation in proportion to the area of radiating surface and its exposure to air contact, temperature of radiating surface, temperature of exterior air, direction and velocity of external air currents, atmospheric pressure, size and height of ventilating flues and quantity of heat force applied therein; as a result the volume of ventilation is inconstant and uncontrollable.

(*To be continued.*)

AMERICAN INSTITUTE CIRCULAR TO ARCHITECTS.

THE president and secretary of the American Institute of Architects have issued the following circular letter to every member of the profession in the United States:

AMERICAN INSTITUTE OF ARCHITECTS.

OFFICE OF THE SECRETARY,
PROVIDENCE, MAY 21, 1894.

To..... .....Architects:

DEAR SIR,— During the last twenty-five years the American Institute of Architects and members of the profession who do not belong to that body, together with many others who are deeply interested, have been trying to bring about a reform in the methods of designing and constructing buildings for the United States government.

The officials at Washington have met our committees courteously, have assured them of their entire sympathy, and have promised to support this cause. But we stand practically where we did a quarter of a century ago, although earnest and persistent efforts have not been wanting.

We are now forced to see that the path, so patiently pursued, runs in a circle and does not lead to any goal and that there has never been manifested in Washington the sincere support necessary to carry on this reform. We have failed to win our cause through personal, private means and must now go to the country with the facts.

THE ABUSES TO BE REFORMED.

1st. The needless cost of the public buildings.
2d. The needless cost of architectual service.

The authority for the figures quoted below is Mr. Glenn Brown's article in the *American Architect* of April 7, 1894, entitled "Government Buildings Compared with Private Buildings."

Mr. Brown's statistics show the actual cost of a large number of government and private buildings, which he compares with each other, class by class.

COST OF BUILDINGS.

These statistics prove that the United States Government buildings cost sixty-seven per cent more per cubic foot than private ones of similar construction, finish and size.

COST OF ARCHITECTURAL SERVICE.

Private "architectural service" covers the following:

Preliminary sketches, which include competitive drawings.
The final designs of every sort.
The working drawings, details and specifications.
All necessary reproductions of drawings.
All services of mechanical, sanitary, heating, electrical and constructional engineers, together with the draftsmanship, details and reports, necessary to carry out their ideas.
All paper, stationery, bookkeeping, estimating and rendering of accounts, making of certificates, etc., etc.
All preliminary and final adjustments.

For the above services the regular fee is 5 per cent on the total cost of the building. To this should be added the sum of 1 per cent, estimated on the cost of the building for traveling expenses, in case there are any, and for clerk-of-the-works, both of which are usually paid for by the owners themselves.

The cost, therefore, of complete private architectural service, including the clerk-of-the-works and traveling expenses, amounts to 6 per cent.

Mr. Glenn Brown's statistics, taken from the actual cost of a large number of *separate structures*, shows that *the government expends* for the same architectural service, as listed above, *over nine per cent* (9 per cent).*

* "Civis" (Adolf Cluss, who from service in the office of the supervising architect knows whereof he affirms) in a paper on this subject printed in 1869, says that the architectural service rendered costs the government more than 11 8-10 per cent.

COMPARISONS.

Cost of architectural service, public buildings.....	9 per cent.
Cost of architectural service, private buildings.....	6 per cent.
Excess of cost of government over private architectural service.....	50 per cent.

But this last comparison is made as if the government and private buildings cost the same per cubic foot, which, however, is not the case, as the government buildings cost on an average 67 per cent more than private buildings. The true comparison, therefore, on a basis of the same cost per cubic foot for private and public buildings is:

Architectural service, public buildings.....	15 per cent.
Architectural service, private buildings.....	6 per cent.
Excess of cost of government over private architectural service.....	150 per cent.

NOTE.

It is stated by Acting Secretary of the Treasury Curtis, in House of Representatives, 53d Congress, 2d Session, Ex. Doc. No. 179, which was recently sent to the speaker of the House of Representatives, that: "It appears from the schedule of fees customarily charged by architects that the expense of preparing plans, drawings and specifications and administration under the act might be greater than at present, but how much cannot be satisfactorily determined until a definite and detailed scheme is prepared for its development."

Does the Acting Secretary mean that the extravagant system now in vogue in the office of the Supervising Architect of the Treasury Department must be retained, and that to the total percentage must be *added*, that paid to outside architects, should they be employed to make designs? If so, one of the main purposes of any new legislation, so far as the architects are concerned, should be to cut off this frightful extravagance in the office of the Supervising Architect in order that the government may have its work done at the same price that individuals pay, and by means of a service more able, expert and satisfactory.

It is this very matter of enormous expense that we are striking at.

The government can have its work done as cheaply as anyone else, provided a mandatory law be passed, insuring the employment of the expert architects of the country.

THE ARCHITECTURAL RESULTS.

This point needs no argument: That after spending fifty per cent more for a given building, and one hundred and fifty per cent more for full professional services than there is need of doing, and after taking from twice to ten times as long to finish the structure, the result is inferior. The government buildings obtrude themselves upon us; are inferior not only to the *best* contemporary private structures, but to the *average* ones; few, if any, are well planned, and all are more or less offensive in appearance.

We wish to stop this great waste of the people's money, and to prevent the erection of any more structures which shall debase public taste.

Will you undertake your part in this work? A few men only in the profession have so far sacrificed their time and given their best efforts for the cause. It is a public duty. It must be carried forward unselfishly and without personal ends.

You wish to know what is to be done?

1st. Study this case until you are familiar with it. Procure a copy of the *American Architect* of April 7, 1894, and of House Ex. Doc. No. 179, and carefully inform yourself.

2d. Use every effort within your power to have a mandatory law passed which shall provide that all government buildings costing over $25,000 must be thrown open to public competition.

That a jury be selected to arrange the programme and pass upon the plans, consisting of the Supervising Architect of the Treasury Department, a business man to be appointed by the Secretary of the Treasury, and three others to be appointed by some means which will insure efficient and reputable men who are uninfluenced by party politics.

That when a design is premiated, its author shall be made architect in full charge of the work.

Will *you* personally see, or write to, your congressmen and senators, at once, and cause to be written not less than ten (and fifty if you can) letters from influential men, all addressed to those public officials and strongly favoring this cause? Please *see* the letters written and signed, wherever it is possible to do so without giving offense. Send one copy of each to Mr. Secretary Stone of the Institute, Providence, Rhode Island; and the other copy to the person to whom it is addressed.

Please call upon each and every newspaper and periodical within your reach and bring all the influence to bear you can, to induce them to strongly favor the passage of such an act as we desire, and send marked copy of every newspaper and periodical in your territory, mentioning this case favorably, to the secretary, and one to each of your congressmen and senators. It is especially important that each newspaper shall follow up the work and not allow an issue to be printed without some favorable mention of this matter in its columns.

Will you also request each of those who write letters for you, to sign a petition to Congress, and will you please forward this petition to the secretary, who will make proper use of it?

Faithful, persistent, urgent effort on the part of all will be necessary in this reformation. Don't say to yourself that another will do better, or more, or that he will attend to any duty within your possible reach. Do it yourself, giving to the Institute and its officers, who are making so great an effort, all the time you possibly can during the next 100 days. Do not intermit your efforts before Congress adjourns.

It will assist the officers of the Institute if you will promptly acknowledge to the secretary the receipt of this letter, giving them the benefit of your suggestions regarding further action.

Yours faithfully,

ALFRED STONE,
Secretary A. I. A.

A VISIT TO SOUTH MANITOU.

At the entrance to the island-dotted waters that form the outlet to Lake Michigan, lie the Manitous, about two hundred miles from Chicago, sixty miles from the Wisconsin shore, seven and one-half from the main land of Michigan. Landsmen know little of these islands, but to the storm-tossed sailor to "run in under the Manitous" means a haven of rest until the storm is over. In the latter part of May a party of thirty gentlemen from Chicago visited the South Manitou for the purpose of inspecting the island with a view to establishing a summer resort. A special car was waiting at the Chicago & North-Western depot, which took the party over that line to Green Bay. Here the general manager of the Kewaunee, Green Bay & Western, Mr. S. W. Champion, furnished an engine, and at 4 o'clock on a beautiful spring morning the party left the car, and walking across the station platform stepped on board the City of Marquette, an elegant passenger steamer, which immediately started on its eighty-mile trip to the island.

Seven hours later the lighthouse on the southeast point of the island was rounded, and the steamer glided into the bay that with

outstretched arms receives the ships and protects them from every wind that blows. Here the gravelly shore drops at an angle so abrupt that the largest boats can lie a few feet from the shore in safety. The day was perfectly calm, a thin haze resting on the placid water, and the island seemed a green, restful paradise. Timber has been cut here, but so long ago that nature has covered the ruin man had made with her mosses and her vines, and a new growth of trees has taken the places of the destroyed forest, and all is as wild and primitive as it was when La Salle first passed its wooded shores on his voyage toward the Mississippi.

The second day was stormy outside, but scarcely a ripple disturbed the surface of the bay, where like a flock of ducks the craft from the lake sought shelter until twenty-five steamers and sailing vessels were anchored off the shore.

The party, *en masse*, made a tour of the island. It is about three and one-half miles long by about three miles wide. The ground rises gently from the east shore for two-thirds the distance across and then rises abruptly into heavily wooded hills that finally verge into sand dunes and bluffs, 600 feet high, forming the western shore. Near the center of the island is a lake a mile long, deep, with sandy forest-environed shores, and a general aspect that to the fisherman suggested pickerel and bass in abundance.

If the object of the excursion was to select a site for the handsome hotel Architect Henry Ives Cobb has designed, the problem of building will present real difficulties. For there are a dozen sites equally ideal and presenting strong claims for recognition, but no matter which is selected the choice cannot but be the best, for on this island each situation has its charms and all are superior to those occupied by any summer resort in the West.

The methods of reaching the island are two. If the visitor wishes a lake trip, but not too long to be tiresome, he will take the North-Western to Green Bay and then come under the care of Mr. Champion and his men, who, like himself, are gentlemen to be depended upon. The City of Marquette, under Captain J. C. Ackerman and crew, is a good sea boat, comfortable in a storm, and when once on board, the crew, from captain to cabin boy, give the traveler the impression that he "owns the boat," for all are at his service. On the Michigan shore the city of Frankfort is reached by the Chicago & West Michigan Railway, and from there the steamer Taylor, in charge of Captain Dunbar, will convey

the traveler over thirty miles of water to the island. When the hotel is built, the large passenger steamers direct from Chicago will stop at South Manitou.

The return trip gave the visitors an opportunity of seeing the city of Green Bay through the courtesy of Mayor Elmore, and the architectural eye noted many buildings that spoke of the taste and enterprise of that truly beautiful city. A stop at Oshkosh and a night journey home ended a most pleasant excursion, and the visitors will long remember Manitou, "the spirit island," and many will spend their summer months on its shores.

To say that it has every known hardwood as well as pine and cedar trees in its forest, with a predominance of beach and cedar; that there are absolutely no mosquitoes, and the surrounding waters keep the atmosphere always cool, will show that this island

deserves well the fame that will surely come to it as "the ideal summer island."

The members of the party were as follows and were the guests of Messrs. Shefler and Fisher, of the Garden City Land Company, and C. E. Bleyer, of the Hawley Down Draft Furnace Company:

C. E. Bleyer, W. B. Keeler, Chas. E. Felton, W. E. Mortimer, J. L. Fulton, Fritz Sontag, John D. Sherman, George C. Prussing, N. C. Fisher, A. W. Cobb, D. V. Purington, George W. Cobb, Raymond A. Beck, M. B. Madden, Thomas Cratty, Joseph Downing, C. B. Shefler, Benjamin M. Weil, George J. Williams, V. M. Breeze, G. D. Potter, John O. Plank, L. L. Leach, Henry Ives Cobb, Robert Craik McLean, Jacob Rodatz.

It was probably accident that brought so many members of the National Association of Builders together, but as one remarked, "If Billy Sayward were here this would resemble a N. A. B. convention delegation."

ANNUAL EXHIBITION NOTES.

SEVENTH ANNUAL EXHIBITION OF THE CHICAGO ARCHITECTURAL SKETCH CLUB.

Before this number appears the seventh annual exhibition of the Chicago Architectural Sketch Club, which has been continued one week longer than originally contemplated, will be closed. It has proved to be a genuine attraction at the Art Institute. As an exhibit of architectural work it is subject to the same strictures that we passed on the architectural exhibit in the American section at the World's Fair. It is totally without rational arrangement. The efforts of the hanging committee seem to have been to present a picturesque grouping of pictures rather than a synthetical classification.

No architectural exhibition can be of any value, as such, without this. It includes not only works of members of the Architectural Sketch Club, but drawings of all kinds from the Architects of Chicago and Milwaukee, as well as a select exhibition of decorative art work contributed by some of the leading merchants and manufacturers of Chicago, sculpture by Edward Kemeys and others, stained glass and architectural modeling. The latter class of works were of great merit. Perhaps none of the exhibitors anticipated that for want of more room in the corridor of the Art Institute they would be hung in close proximity to casts of some of the most superb examples of sculptural ornament that the world has ever seen from Chartres and Notre Dame of Paris. The best exhibits of decorative art were those in stained and ornamental glass windows and screens. The furniture was accorded a privilege that no architect received, by each exhibitor being allowed to exhibit his works in a group. The large Lecture Room of the Institute, in which the exhibition was held, therefore somewhat resembled a furniture sample and show room. It was good free advertising for certain dealers and they made the most of it. But in justice to the individual designers of these pieces, the names of those who were known appeared in the catalogue. The furniture was in some cases so placed as to make it impossible for visitors to get anywhere near the architectural drawings, while several of these were placed unnecessarily high, having considerable vacant wall spaces under them. It was stated by those in authority that more than half of the architectural drawings sent in were rejected by the jury of selection, and that a committee of the Sketch Club went about from office to office among the older architects to solicit contributions. This was not exactly in accordance with the published circular of the club.

For some reason unexplainable the exhibition was made up largely of the works of practicing architects who are not members. The club contributions were so few that the jurors appointed by the Illinois Chapter of the American Institute of Architects to award the annual gold medal for the first time, were only able to find ten drawings that were eligible, under the conditions of the gift. But they had no difficulty in making the award, because, as stated in their report, the water color perspective "Study for an Office Building" (No. 181) by Hugh M. G. Garden, president of the club, was so preëminently above all others, that they felt fully justified in selecting it, even though members of the club unofficially presented to them a paper suggesting, in view of the small number of contributions and in order to relieve the Chapter from any possible embarrassment, that the award be postponed for a year. The design, was in fact, not only the best sent by the club, but was one of the very best in the whole exhibition. It solved the problem of designing an eighteen-story office building, on a very difficult site, in a thoroughly artistic and practical manner. It is understood that this design was made for the site, corner of Broadway and Ann street, New York, recently abandoned by the New York *Herald*.

In view of the fact that the exhibition has closed there is no longer any occasion to refer to other individual designs. The catalogue, profusely illustrated, is a work of art in itself. The total number of exhibits was about four hundred. But it was notable for many inaccuracies, and showed inefficient proofreading that no amount of art can gloss over. Even zinc etchings of designs that were hung, which had been prepared by exhibitors at the request of the committee, were not inserted.

The Sketch Club, whose aims and endeavors warrant the highest encomiums, will doubtless succeed much better when they undertake another enterprise of such magnitude, especially if they do not employ so much assistance from without their own membership. Even if they do not make a scientific classification of exhibits, they should hang their own productions by themselves.

FIRST ANNUAL CHICAGO BUILDING TRADES AND MATERIAL EXHIBITION.

Almost contemporaneously with the seventh annual exhibition of the Chicago Architectural Sketch Club, the Illinois Chapter of the American Institute of Architects held a special exhibition of building materials which was supplementary to their permanent exhibition at the Institute of Building Arts on Washington street. We have already published the prospectus and invitation to exhibitors. Both exhibitions closed on June 2, but as far as that at the Institute of Building Arts is concerned, it means that the permanent exhibit continues with many accessions and additional attractions. On May 1 the Chapter added to its already large quarters at 63 and 65 Washington street, a floor about 40 by 70 feet at 67 and 69, so that it now has about 8,000 feet, all on the second floor in one of the best business streets of Chicago. In this the trustees of the Institute built an entirely new library, meeting and dining room, with necessary offices adjoining, which it had not had before for many years, as the dinners and meetings have heretofore been held in the unoccupied part of the large exhibition room. This was a surprise for the members. It was completely finished and decorated, furnished, and the books and recently acquired pictures put in place by May 14, when, at a regular meeting of the Chapter, the new addition and meeting room were appropriately dedicated. About four hundred guests assembled on invitation, who were entertained as well with a supper and music by Rosenbecker's orchestra. On this occasion the first award was made of the gold medal of the Chapter for the best design from an architectural standpoint, contributed by a member of the Chicago Architectural Club to the current exhibition of that society. The competition is limited to members who have not practiced more than two years. The jurors — P. B. Wight, Samuel A. Treat and Frederick W. Perkins — unanimously awarded the medal to Hugh M. G. Garden, president of the Sketch Club. Mr. Garden was present and the presentation was made by W. W. Clay, president of the Chapter. The Chapter also appointed a committee to prepare a memorial to the late W. Henri Adams. All the architects of the city and officers of the art societies, with their wives, had been invited. The evening's entertainment closed with impromptu dancing in the new meeting room.

On Monday, May 21, a special inspection day and luncheon was given to the architects of the city, from 12 to 4 P.M., and addresses were made by several exhibitors.

On Monday, May 28, a special inspection day with luncheon was given to the members of the Builders' and Trades' Exchange and the Real Estate Board, which was also largely attended.

On Friday evening, June 1, the closing reception was given for architects and exhibitors, and their wives and friends. The occasion was enlivened by a supper and music.

The new exhibits have proved to be objects of great interest. A part of the annex is arranged as a desk-room exchange. The privilege of hiring desk-room spaces six feet square is only accorded to permanent exhibitors. This is a new feature of the Institute. The Chapter collections have been enriched by the exhibit of the Central Society of Architects of France to the World's Fair, some valuable books, a part of the collection of photographs of the Photogrammetric Society, of Berlin, and those published by the French National Commission for Ancient Monuments. These are duplicates of what were exhibited at the Exposition. Ten of the large bromide prints from Berlin are framed and hung on the walls. The Chapter has also received a gift from the Northwestern Terra Cotta Company of an artistic chimney piece that will reach from floor to ceiling in the meeting room. It will be set up during the summer vacation. The widow of the late W. Henri Adams, F. A. I. A., has also within a few days presented to the Chapter the larger part of his library and collection of pictures and photographs. The last regular dinner and meeting of the Chapter for the season will be held June 18.

OUR ILLUSTRATIONS.

Central College, Fayette, Missouri. W. C. Root, architect, Kansas City.

Residence for Mrs. E. M. Periolat. M. E. Bell and O. W. Marble, architects, Chicago.

Sketches of Spanish Mission Architecture at San Antonio, by Albert Levering, Minneapolis.

Reception and Staircase Halls, residence of D. F. Crilly. Flanders & Zimmerman, architects, Chicago.

Competitive Designs for State Capitol, Olympia, Washington. In this competition it was deemed advisable to engage the assistance of some eminent architect, and the following named gentlemen were invited for that purpose: D. H. Burnham, Chicago; C. B. Atwood, Chicago; Peabody & Stearns, Boston; Stanford White, of McKim, Mead & White, New York; and William R. Ware, of Columbia College, New York. Professor Ware was the only one of those named whose engagements permitted him to accept this invitation. The commission feel that the assistance rendered by Professor Ware was invaluable. The features of the plan advertised, by which identity of competing architects was to be kept entirely secret, were strictly and successfully adhered to. It is a matter of congratulation that in only a few instances was there any disposition on the part of architects to violate this rule. The sealed letters accompanying the several plans were so numbered as to correspond therewith respectively. Examination resulted in the selection of the following numbered plans: First, plan No. 17; second, plan No. 162; third, plan No. 73; fourth, plan No. 6. Upon opening the envelopes bearing the corresponding numbers, the authors' names were disclosed.

First, plan No. 17, Ernest Flagg, New York city.

Second, plan No. 162, William M. Kenyon, Minneapolis, Minnesota.

Third, plan No. 73, W. H. Dennis, Minneapolis, Minnesota, and O. P. Dennis, Tacoma, Washington.

Fourth, plan No. 6, W. E. Brown, Chicago, Illinois, and German & de Waard, Duluth, Minnesota.

The commission thereupon voted to award the prizes provided by law in the order of selection made.

REPORT OF PROF. W. R. WARE.

Olympia, Wash., January 5, 1894.

Of the 188 sets of drawings sent in for the state capitol at Olympia, nearly one-half proved upon examination to be unworthy of serious consideration. The rest I have carefully gone over, and have studied with special care those among them, about thirty in number, that seemed to promise the most satisfactory solution of the problem.

So far as the arrangement of the plans is concerned, there are about a dozen different schemes, to one or another of which most of the designs conform. Some of these schemes are illustrated by only three or four examples, while there are fifteen or twenty of one or two types, and nearly fifty of a third. Almost all the best designs belong to one of these three categories.

Whatever their plan, the chief part of the competitors have in the exterior treatment of the building followed the conventional type of state capitols, and surmounted the building with a small, high dome, or cupola. But a small dome upon a large building is almost always a contemptible feature, and a high dome always looks badly unless it is broad in proportion to its height. Few architects have ever succeeded in making a dome look well that was both small and high; and there is probably no more unsuccessful series of buildings in the world than the series of state capitols which have followed this scheme. This is due not so much to want of skill upon the part of their designers as to the intrinsic difficulty of the problem. The successful domes, like that of St. Peter's at Rome or St. Paul's in London, are not only large in proportion to their height, but are of really great dimensions—from 100 to 150 feet across.

To produce the same effect, either within or without, with a dome only 40 or 50 feet across, is impossible.

It happens, accordingly, that in the case of the drawings in hand almost every design would look better if the dome were cut off. There are only two or three in which this feature is both large enough and low enough to make a good composition with the rest of the building.

A high, narrow dome is, in the nature of things, as undesirable a feature within as without.

A room should seldom be higher than it is wide; for height tells much more than width, and a room 50 feet wide and 50 feet high looks twice as high as it really is. These high domes give, within, a round room or rotunda, 40 or 50 feet across, and 150 or 200 feet high. Nothing could be more ungainly than such a well hole. Indeed, it is generally found necessary to diminish the height within as much as possible, as is done in many of these designs, by inserting a false dome, or ceiling, half way up.

This prevalence of domes will suffice of itself to account for the choice of a classical or Italian style in the treatment of the architectural features and details in the chief part of these designs. But it shows the entire change in architectural taste and fashion during the last twenty-five years that there are only two or three of these designs which, by any stretch of language, could be called Gothic, and these are obviously the work of uneducated practitioners. Even the Romanesque, or round arch mediæval architecture, which has had so much vogue in this country during the ten or twelve years, has few representatives, and only two or three of these are apparently the work of well trained hands.

Within the limits of the classical style, however, these designs show great variety of treatment, from a florid and extravagant piling up of useless and meaningless architectural features to a simplicity approaching baldness. The cost must obviously vary accordingly; but a large number are characterized by elegance and simplicity, and promise an appropriate and satisfactory building without excessive expense.

Since the adoption of fireproof construction, however, the cost of external walls does not bear so large a proportion to the whole cost of a building as was formerly the case. A few columns more or less is not so important a matter. This method of construction being determined upon, what chiefly affects the cost of a building is its size and the materials and decorative treatment employed, within as well as without. The choice of materials and the amount of decorative and artistic work in sculpture and painting is an element obviously within the control of the commission.

As to dimensions, the designs submitted vary very much, ranging from less than two million cubic feet to nearly six million. As a building of this character, if constructed and finished as it should be, in order to meet reasonable expectations, and be an ornament to the city and a proper object of pride to the state, will cost probably before it is done from 40 to 60 cents a cubic foot, it is plain that, in point of size, the building cannot much surpass the lower limit.

This does not imply, however, that only those designs which show a comparatively small structure can be considered. Those that exhibit unnecessarily large and numerous halls, corridors and vestibules must of course be set aside as extravagant, along with those that are too sumptuous and magnificent for the place. But among those that show a reasonable economy in respect of size, almost anyone may be taken which otherwise commends itself. If it proves to be too expensive by reason of its dimensions it is easy to reduce them, as one of the competitors has pointed out, by erecting it at a slightly reduced scale. Rooms shown 40 feet wide and 25 feet high will, in general, answer their purpose just as well, or better, if made 32 feet wide and 20 feet high. Windows 5 feet wide may be reduced to 4 feet. A front of 300 feet may be made 240. If, in like manner, all linear dimensions are reduced by one-fifth, the area is reduced by one-third, and the cubic contents by about one-half. In most of these designs the dimensions given are so ample that such a change would do no harm. In many cases it would be a positive improvement, as rooms 20 feet deep are better lighted than those 25 feet across, which is the size generally adopted for committee rooms and smaller offices. Even a tower 200 feet high is, if well designed, just as effective as if it measured 250 feet. In no other way can so great economy be effected at so slight a sacrifice, as by this shrinking of the dimensions.

A reduction of only one-tenth, which would be imperceptible, makes a reduction of about one-fifth in the cubic contents, and presumably in the expense, which is just the difference between a million and a quarter, and a million.

There seems every argument then for making the building as small as is any way reasonable and as convenience will permit, especially if it is so designed as to admit of future enlargement. The means at command do not permit it to be conspicuous among buildings of its class by reason of size. Fortunately its isolated position away from other structures will make it a matter of comparative unimportance whether it is a few feet larger or smaller. The only way in which the building can be made especially creditable to the state or to the commissioners is by its beauty or proportion, perfection of workmanship, excellence of material, and the artistic quality of its decorative details. These qualities, like those of a jewel, are independent of size, and they can be obtained for the sum in hand, if the commission will work well within their means. If, on the contrary, by economy of material and paucity of embellishment they try to get a two-million building for a million dollars, they will have a cheap-looking, second-rate structure that nobody can take any pride or satisfaction in. But if they will spend a million dollars upon a building that could be very fairly built for half a million, the result, though no larger than the Parthenon, would stand a chance of being the best that the time can produce. Such a building would be a legitimate source of pride to all concerned, and would deserve admiration and imitation. The example could hardly fail to be of benefit in all similar enterprises in every part of the country.

The half dozen designs that seem to me, on the whole, best to lend themselves to this treatment, and, while combining convenience of arrangement with exceptional architectural excellence, to conform to the practical conditions of the problem, are those numbered 162, 6, 66, 67, 73 and 17.

There are others that equal or surpass most of these, in one particular or another. Some are perhaps a little more conveniently arranged; some are less extensive, and accordingly less expensive; some evince equal, if not greater, professional resources. But these six are, in my judgment, much the best in all these respects among those which the commission could seriously propose to erect. The others, though many of them full of merit, would require too great changes and modifications. All of these six, except No. 162, follow in plan the general arrangement which, as has been said, is adopted by the chief part of the competitors. They all also, except No. 6, surmount the building with a dome or cupola, larger or smaller.

Three of these are of about the same size, covering from 40,000 to 45,000 square feet. Two are larger, covering about 60,000 square feet, while one is only about half that size. All are so arranged that they can be enlarged without difficulty if at a future time more space is required.

They all have three full stories entirely above the ground with the halls for the senate and house of representatives in the second story. They all have another story half below the ground, lighted by windows just above the surface, which is really a cellar. Two of them show some rooms also in the roof. These stories are differently named in the different designs. Some count the first full story as a basement with two full stories above it, in which case the rooms in the roof count as the third story required in the programme, and the lowest story as a cellar. In these the senate and house are said to be in the first story. Others count the cellar as the required basement. In these the senate and house are said to be in the second story.

In describing them, however, I shall speak of them all as having three stories with a cellar beneath.

Some of the other drawings submitted show, besides the cellar, three full stories and a basement entirely above ground, thus making a four-story building, of excessive height and unnecessary size and cost.

Almost all the windows in these six designs are square-headed.

DESIGN NO. 162.

In the design numbered 162, the plan is in the shape of the letter "E," the library, which is only one story high, occupying the tongue in the middle, and the legislative halls the wings at either end. This arrangement, though it involves a maximum of external wall, is for that very reason favorable to light and air; and this is the only one of the six in which all parts of the building are lighted from the walls, not from the roof. Even the rotunda receives light in the second story from windows under the front portico.

The entrance through this portico is by the first story, and leads directly to the rotunda, which is of admirable proportions, being nearly 60 feet in diameter, and less than 105 feet high. In the second story is a gallery about 8 feet wide, surrounding a well hole about 25 feet across. The rooms for the senate and house of representatives are, as has been said, placed in wings projecting to the rear, and are lighted on three sides. The supreme courtroom is in one corner, lighted on two sides. The committee rooms are about 25 feet deep. The corridors are excellently well lighted by windows in the external walls.

The exterior is decorated with columns at the ends as well as in front, while the rear of the building is exceptionally and undesirably plain. It is not consistent with the dignity of a public building that any part of it should seem neglected or be treated as if it were not intended to be seen.

The dome is low, and composes admirably with the rest of the composition.

The corners show small pediments covering coupled windows and supported by five columns.

The area covered is something over forty thousand square feet; but the library wing, as has been said, is only one story high, and the dome is not an expensive one, so that there will be a fair prospect of erecting the building for the sum proposed.

The main staircase is in the rear of the rotunda. The entrance to the library is from the first landing of the stairs.

The drawings, except the perspective, are somewhat carelessly made.

The plans of the remaining five designs are substantially the same, closely resembling each other, and only to be distinguished in trifling details from about fifty of the others. They all show in the center of the building a hall or rotunda, generally surmounted by a dome, and sometimes occupied by a grand staircase. This is surrounded by a corridor on four sides, beyond which on the right and left are the assembly rooms for the senate and house of representatives, which are generally in the second story. The rotunda and the assembly rooms are lighted from the top. A corridor runs around them, outside of which are small and large rooms lighted by windows in the external walls. The larger of these rooms are devoted to the supreme court room, the library and the state officers; the smaller are used as private rooms for the judges and for committee rooms.

DESIGN NO. 6.

Of these, the design numbered 6 is exceptional in having no cupola, or other lofty central feature. The space in the middle of the building, occupied in most of the designs by a circular or octagonal rotunda, is here taken up by an oblong hall of large dimensions, extending through two stories, and covered by a ceiling, arched and glazed, of elliptical outline, supported on columns. At either end are large staircases.

The halls for the house and senate are also oblong in shape, and are in the second story. The library and courtroom, both of which are on the rear of

the building, occupying symmetrical positions to the right and left of the center, are square.

The external treatment is simple and elegant, consisting of two open colonnades, each of twelve Ionic columns on the front, between which is an arched entrance leading to an external vestibule covered with a vaulted ceiling. This composition, which resembles a triumphal arch, is surmounted by a large group of sculpture. Six smaller groups and four single figures are set upon the angles and piers. On the rear and ends of the building are pilasters and engaged columns.

The roof is but slightly inclined, and, as in most of these compositions, is not visible from the ground. In the center is an attic, long and narrow, rising higher than the main walls, and inclosing the skylights which admit light to the central hall and to the senate and the house. As in the case of No. 162, the style of the drawings and the treatment of the architectural details does not give evidence of any great professional experience or resources on the part of its author; but the composition is an admirable one, and if carried out with care and taste would give a noble and effective building.

Though in size this building is fairly up to the average, and the effect is more dependent upon sculpture than most of the others, the style of finish is simple and comparatively inexpensive. The absence of a dome or cupola not only saves the cost of this expensive feature, but of the walls and foundations necessary to support it.

DESIGN NO. 66.

The design numbered 66 is considerably the smallest, as shown, of the six here submitted, covering only about thirty-three thousand square feet. The main entrance is in the second story, the first story being treated as a high basement. It is approached by nearly thirty steps, in three runs of nine or ten steps each, leading to a portico of six columns. Beneath this portico is a driveway giving access to a lower door, affording entrance to the first story. In the rear is another entrance on a level with the driveway.

The rotunda is octagonal; it is well proportioned, being 50 feet in diameter and only 80 feet in height from the basement floor to the top of the dome. On the second story it is surrounded by a gallery about ten feet wide, leaving a circular opening nearly thirty feet in diameter. Since the only use of this opening is to light the basement, it would seem better to reduce it to 20 or even to 15 feet, so as to increase the floor space on the main story and make it more available as a public hall.

There are two main staircases arranged on either side of the main entrance and a third in the rear, all leading from the first story to the second. There are two service staircases and two elevators leading to the third story.

The halls for the senate and house are in the second story — the former semi-circular, the latter oblong.

The library is in the second story over the rear entrance, and the supreme courtroom in the third, above the library. These rooms are only 26 feet wide; it would probably be better to make them wider. The committee rooms are about twenty feet deep.

The exterior is simple and the architectural decoration is confined to half a dozen free standing columns on the front and as many engaged columns on the rear, and two decorative panels between the windows of the upper story. This has a very rich effect, forming a sort of decorative frieze below the main cornice. The dome is broad and low, and sits well upon the building. The windows are all square-headed.

The decorative sculpture is well placed and effective, and is not designed upon such a scale as to involve great expense.

DESIGNS NOS. 67 AND 73.

The two designs numbered 67 and 73 are examples of the type most commonly followed by the competitors. These two are chosen from among about fifty examples of this class, as being not only fairly within the means at command and of a reasonable sobriety and moderation of character, but as possessing an exceptional degree of architectural merit. They are, to my mind, much the best of their kind.

In plan they are almost identical, the position and shape of the legislative chambers and of the library, courtroom and governor's rooms being substantially the same. Both have, also, the main entrance in the basement story, through three arches, and in both are auxiliary entrances at the ends of the building, opening into the longitudinal corridors.

Number 73 is somewhat larger than No. 67 in all its parts, measuring about sixty thousand square feet on the ground, as against about forty-five thousand. But it could easily be contracted to the same dimensions by reducing all the figures by one-eighth. Both have similar domes, excessively high and narrow within. That of No. 67 is 40 feet wide and 130 feet high; that of No. 73, 55 feet wide and 170 feet high. This, if reduced by one-eighth, would be 48 feet wide and 150 feet high. The dome of No. 67, however, though higher in proportion on the inside, is of better shape on the outside, the drum being of only one story. In No. 73 an additional story or attic is added to the height of the drum, which does not show within, merely for the sake apparently of making the cupola as high as possible.

The principal difference between the two schemes in the plan is that in No. 67 the main stairways from the basement to the first story are placed at the sides of the rotunda, while in No. 73 the main staircase is placed in the rotunda itself, a most undesirable location, since it spoils the rotunda as a place of meeting. Both have two auxiliary stairways at the ends of the front corridors; and No. 73 has two others at the ends of the rear corridor. In number 67 these are better placed, in the more central position on either side of the library.

In its external treatment No. 67 is extremely simple — much more so than any of the other five. It is of a type of which there were altogether about a dozen excellent examples, and it does not differ from them in any important particular except in being, in my judgment, much the best proportioned in its parts and the most elegantly put together. There is between this and the others just the difference that makes success instead of failure in two attempts to do the same thing.

The chief objection to this design is that the dome is a little too small, even for its moderate height, and that the four small cupolas which accompany it stand too far away from it.

Very much the same thing is to be said of the exterior of No. 73. It was selected out of a dozen or twenty, which closely resemble it, as being on the whole the best composed and the best proportioned, and as most successfully escaping the reproach of commonplaceness which so frequent a type almost necessarily incurs. This it does without the aid of the eccentricities and superfluities by which many of its rivals are characterized. The central feature, in which a couple of low pavilions flank the entrance, taking the place of the more customary pediment, which is relegated to a subordinate position on the corner pavilions, seems to me a happy variation from the accepted type. This is the only one of these six designs in which the roof is seen. In these drawings, as with No. 162 and No. 6, the style in which the design is presented, except in case of the perspective, leaves something to be desired.

DESIGN NO. 17.

The design numbered 17 covers about the same area on the ground as No. 73, and like it, can, as the author remarks, easily be reduced in size. By substituting the scale of twelve inches to the foot for that of sixteen inches to the foot, at which these drawings are made, a reduction of about one-fifth linear dimension would be effected, and the number of square feet reduced from sixty thousand to less than forty thousand. This will probably bring the cost well within the means at command.

The general arrangement of the plan is the same as in the four designs last mentioned. The special features are, that on the front of the building the corridor runs along the wall and is lighted directly by windows, the row of small rooms on this side being omitted.

Both the legislative halls are semi-circular and both have on their rear two triangular shafts for light and air, features not occurring in the other plans. Both these rooms also are on the second floor, descending into the first. The main entrance is into the second story, at the top of steps, as in No. 66. These steps are arranged in curved flights, one on either side. It seems as if the doorway shown would be hardly important enough, especially if executed on the reduced scale suggested.

The rotunda is of exceptional dignity, being 60 feet across, and only 80 feet high. Even on the reduced scale it would be about fifty feet across and seventy-five feet high. It has double walls, within which are inclosed four staircases. The entrances to these stairways and to the rotunda, and, indeed, all the openings shown, both doors and windows, seem a little narrow.

In spite of these minor points of criticism, the plan is, perhaps, the most elegant and scholarly that the competition has called forth, and the elevation exhibits the same qualities. While most of the other designs seem struggling to avoid the commonplace and to give to a hackneyed theme a semblance of novelty, this is intrinsically individual and unusual, without being in any way queer or fantastic.

The whole building is much lower than most of the others, exhibiting only a high basement, a colonnade with cornice, and a low attic above. The doorway, as has been said, is a little inconspicuous and should be restudied. Perhaps it would be better if, upon the front, the steps ascended directly in a single flight.

The dome, which is large within, is still larger without, and is of really noble proportions, being nearly seventy feet in diameter, and rising only 90 feet above the roof. The total height is about one hundred and fifty feet, ninety feet less than that shown in No. 73. It is, indeed, probably not quite high enough, as the lower part of it would be hidden to the spectator looking at it from the ground in the neighborhood of the building, and it should probably be raised ten or twelve feet upon a plinth.

The whole treatment of the problem inspires confidence in its author, as does the paper which accompanies the drawings; and it would seem as if the committee could hardly make a mistake if they intrusted the work to his hands.

His suggestions as to the treatment of the ground, with terraces and water, are not essential to this solution of the problem, but again bear testimony to the good taste and professional resources of the designer.

WILLIAM R. WARE.

Photogravure Plate: Mechanical Arts Building, California Midwinter International Exposition. E. R. Swain, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Old Church, Philadelphia.

Electrical Tower, California Midwinter International Exposition.

Old Parsonage, Baltimore, Maryland. Furness & Evans, architects.

Administration Building, California Midwinter International Exposition. A. Page Brown, architect, San Francisco.

Fine Arts Building, California Midwinter International Exposition. B. McDougall & Son, architects, San Francisco.

Manufactures and Liberal Arts Building, California Midwinter International Exposition. A. Page Brown, architect, San Francisco.

Agricultural and Horticultural Building, California Midwinter International Exposition. Samuel Newsom, architect, San Francisco.

ASSOCIATION NOTES.

CINCINNATI ARCHITECTURAL SKETCH CLUB.

The annual meeting of the club was held on May 5, marking the close of the fifth year of organization. The officers elected are Michael Heister, president; Harry Hake, vice-president; John Zettel, secretary; Ed E. Burt, treasurer; John A. Weil, member of executive committee. The president, David Davis, being absent, Vice-President Harry Hake delivered the annual address. The club prize for greatest number of points received during the year in club competitions was awarded to J. Bretthauer. From the report received it would seem that after the business of the evening was disposed of the club went into executive session, in the usual manner of sketch clubs at their annual gatherings. The performance resembled the variety, and the many stars in the "Olio" sought to outshine each other as variety stars are said to do. If the session closed early (in the morning), it was presumably because the caterer had received previous instructions or was somewhat acquainted with the thirty-odd members and friends that constituted the executive session, which is said to have been the most interesting ever indulged in by the club.

COMMUNICATION.

Editors Inland Architect:

The *American Architect and Building News*, in its number of of May 5, 1894, publishes under the heading of "A Justifiable Criticism," an article to which your attention is hereby called.

A note from the editors follows it, and makes all the amends possible to Messrs. Delhi & Chamberlin for having allowed one of their designs to have been copied and published in their paper over the name of another architect. If you will compare one of the plates in your last edition, Vol. XXIII, No. 3 — "Design for Residence" — with the same design to which attention was called in the article referred to, namely, "Mamenakating Inn," by Messrs. Delhi & Chamberlin, of New York, published in the *American Architect* of September 9, 1893, a remarkable similarity will be found to exist between the two designs, which even the smoke that is added as coming from the chimney does not avail to obscure.

This design of Messrs. Delhi & Chamberlin would seem to be a prolific source of inspiration to a frequent contributor to our architectural magazines, and an article in your next issue on the rights and proprieties involved in such cases would, I think, be read with interest. Yours truly, AN OBSERVER.

[The "rights and proprieties" of the architect, not alone in the matter of design, but in all other professional matters, are in so chaotic a state that an article could hardly be written upon the subject. It is easier to refer "An Observer" and other inquiring

minds to the report presented to the American Institute Convention at Washington in 1891, by Louis H. Sullivan as chairman of the Committee on Professional Ethics. Until the profession has outgrown the situation so clearly and truthfully outlined in that report, it will be useless to speak of the profession as anything more than a business subject to business practices. *Legalize the profession by legislative act in the several states*, so that each practitioner will be educated in his profession, and an ethical code will follow which will eliminate many of the evils now complained of, and professional pride will take the place of business ambition. There is no legal penalty for copying another man's design on paper and claiming it as original. There may be for building from it, but we think not. There may be consolation, however, in the adage that imitation is the most sincere form of flattery.—EDITOR.]

BUILDING OUTLOOK.

OFFICE INLAND ARCHITECT,
CHICAGO, June 10.

The only tenable conclusion the practical man can hold at this time regarding business is that buying should be restricted to actual needs. If this simple and sensible rule could always be observed, it would be better for business interests at all times. The brakes are turned down tight at every point. Builders are resolutely following their first convictions at the opening of the season, and events have fully justified their course. There has been no such general investment of money in building or industrial enterprises this year as last. The spring trade was unimportant, but there prevails everywhere a belief that a fairly active fall trade is assured. Financiers assure us there is an immense volume of capital in banks at home and abroad awaiting investment. This in a measure is true, but the average business man instinctively contends that there has not been and is not ordinarily a sufficient volume of money that finds its way in the smaller channels of trade and business. The situation is peculiar at this time. Production has been steadily curtailed for months. Prices have gradually fallen. Railroad freights have declined. Stocks have been reduced to a minimum. Enterprise has withdrawn itself. Traffic has fallen low. Business men have lost their spirit and ambition. The great consuming public seem to get along with but little. Month after month slips by and no light comes. A strike involving 175,000 miners has no other effect than to cause a temporary inconvenience. Labor is not in demand. Shops run half to three-quarter time. That this abnormal condition will reach its termination, perhaps suddenly, is evident. When the depression has exhausted itself the country will be on a stronger foundation than before. Enterprise has not been asleep if it has been idle. Schemes have been worked up for vast outlays. Electric lines will multiply. Transportation facilities will be rapidly increased and cheapened. Prices for iron, steel and stable construction requirements, will never return to the old high-water mark. The depression has done permanent good. Low prices have been permanently established, and when full employment to labor and capital comes, as it will, the real benefit will then be apparent.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architect Paul Gerhardt: For M. Krummhaar, at 725 North Halsted street, a three-story and basement flat building, 24 by 60 feet in size; to have a neatly designed stone front, Georgia pine interior finish, the modern sanitary plumbing, mantels, gas fixtures, laundry tubs, etc. For Mrs. Hinsley, at Norwood Park, a two-story frame residence, 25 by 40 feet in size; to have a brick basement, sanitary plumbing, mantels, gas fixtures, hardwood finish, furnace.

Architect F. L. Wright: For M. Winslow, at River Forest, a two-story residence, 43 by 64 feet in size; to be constructed of salmon-colored Roman pressed brick with stone trimmings for the first story, and the second story will be of plaster, the roof of Spanish tile, the interior to be elegantly finished in hardwoods, have the best of modern improvements, hot-water heating and electric light. For R. W. Roloson, at Calumet avenue just south of Thirty-second street, a block of four three-story residences, 75 by 89 feet in size; to be of pressed brick and stone fronts, have hardwood interior finish, the best of plumbing, mantels, electric light, hot-water heating.

Architects Flanders & Zimmerman: Are letting contracts for the seven-story apartment house, to be erected at Twenty-second street and Indiana avenue, for Messrs. Hosmer and Fenn; it will be of pressed brick and stone, have all the modern improvements, marble wainscoting, elevators, etc.; also of fireproof construction. Also letting contracts for two two-story residences, to be erected at Ashland boulevard, for H. T. Weeks; they will be of stone fronts, have Spanish tile roof, hardwood interior finish, electric light, hot-water heating, etc.

Architect E. E. Snyder made plans for rebuilding of residence recently burned at 320 Oakwood boulevard; it will be three stories, 25 by 62 feet in size; have stone front, hardwood finish, mantels, gas fixtures, heating.

Architects Beers, Clay & Dutton: For Judge Freeman, at Fifty-eighth street and Woodlawn avenue, a two-story, basement and attic residence, 38 by 58 feet in size; to be of brown pressed brick and buff Bedford stone all round, have hardwood interior, all the modern conveniences, hot-water heating, etc.

Architect George W. Maher: For Mrs. R. N. Matson, at Edgewater, a two-story residence, 35 by 50 feet in size; to have hardwood finish, furnace, etc. For C. R. Morse, at Grinnell, Iowa, a two-story residence, 65 by 40 feet in size; to be of Kasota stone, first story, and frame above, have electric light, all sanitary specialties, hot-water heating, etc. For C. S. Gilbert, at Wausau, Wisconsin, a two-story and attic residence, 28 by 44 feet in size; to be of stone up to first story and frame above; to be in the old Colonial style of architecture.

Architects I. K. & A. B. Pond: For George Findlay, at Lake Forest, a two-story residence, 40 by 60 feet in size; to be of frame with stone basement, have hardwood finish, electric light, hot-water heating, etc. Also made plans for the four-story and basement apartment house, 60 by 160 feet in size; now being erected at the corner of Oak and State streets, for the Newberry estate; to be of pressed brick, stone and terra cotta, and have all improvements.

Architect Henry Ives Cobb: For Charles Offutt, at Omaha, Nebraska, a three-story residence, 44 by 62 feet in size; to be of stone, have slate roof, hardwood finish, gas fixtures, furnace, etc., cost $25,000. For President of the Chicago University (Dr. Harper), at Fifty-ninth street and Ellis avenue, a two-story residence, 40 by 60 feet in size; to have a stone front, electric light, hot-water heating, etc.

Architect W. R. Gibb: For E. A. Morris, at Sheridan Park, a two-story, basement and attic residence, to be of frame with stone basement, have all improvements; also two story barn. For Parker A. Jenks, at Sheridan Park, a two-story residence, 30 by 50 feet in size; to be of frame with stone basement, have hardwood finish, mantels, gas fixtures, modern plumbing, hot-water heating.

Architect George S. Kingsley: For R. A. Greifenhagen, at Evanston avenue near York place, a four-story store and flat building, 44 by 60 feet in size; to be of pressed brick and stone front, have the sanitary plumbing, mantels, gas fixtures, electric wiring, etc.

Architects Elmendorf & Park: For W. H. Wright, at 959 Park avenue, a three-story flat building, 25 by 62 feet in size; to be of stone front, have mantels, gas fixtures, sanitary plumbing, hot-water heating, etc.

Architects Perkins & Selby: For Prof. George A. Coe, at University Place, Evanston, a two-story residence, 36 by 38 feet in size; to be of frame with brick basement, have hardwood finish, electric light, etc.

Architect Albert Lang: For A. W. Constantine, at Edgemont avenue near Ashland avenue, a three-story and basement apartment house, 75 by 75 feet in size; to be of stone front, have hardwood finish, gas and electric fixtures, steam heat, all the modern plumbing; cost $20,000. Also made plans for remodeling residence at River Forest, for A. H. Zimmerman, plumbing, hardwood finish, mantels, electric fixtures.

Cincinnati, Ohio.—In spite of the financial depression pervading the land, the architects of Cincinnati have been fairly busy, and a spirit of hopefulness filled the hearts of the contractors.

Architects Boll & Taylor report: A house for J. H. Williams; materials: brick, slate roof, furnace, stained glass, gas, plumbing, mantels, hardwood floors, etc.; to cost $8,000.

Architect Martin Fisher, Central avenue and Freeman street, reports: For August Osterfield, Bellevue brewery, a store and flat building; materials: pressed brick, iron, stone trimmings, gas, plumbing, fire escape, tin roof; cost $10,000.

Architect H. E. Siter reports: For Board of Education of Cincinnati, a school building; materials: pressed and common brick, slate roof, copper cornice, Venetian blinds, gas, school fixtures, blackboards; size 70 by 96 feet, three stories; cost $40,000.

Cleveland, Ohio.—Architects Coburn & Barnum report: A double frame residence on Willson avenue, for P. J. Donovan, 38 by 72 feet in size; shingle second story, slate roof, furnace heat, plumbing, gas fixtures, electric bells, plate glass, hardwood; cost, $10,000.

Architect C. Frank Cramer reports: A two-story, brick patrol station and barn for the city of Cleveland; buff brick and Lake Superior sandstone will be used; accommodations are made for two patrol wagons and an ambulance; tile, slate and gravel roof; cost, $15,000.

Architects French & La Chauce report: A general store building, 64 by 90 feet in size; four stories high, to be build at Clyde, Ohio; stock brick and stone trimmings, gravel and Spanish tile roof, ornamental ironwork, steam heating, plate glass, electric lights, combined passenger and freight elevator, skylights, plumbing and gas fixtures, engine, dynamos, cash conveyor; cost, $20,000.

Architects Lehman & Schmitt report: A granite and brick bank building at Canton, Ohio, for the City National Bank, 44 by 90 feet in size; six stories high, gravel roof, all modern office fittings, steam heat, electric lights, elevators, marble wainscot in halls, plumbing and gas fixtures; cost, $70,000. They are receiving bids upon the armory reported last month, owing to a change in some of the work.

Denver, Colo.—Architects F. E. Edbrooke & Co.: For J. W. Jackson, a two-story double dwelling, brick; size 48 by 63 feet; cost $6,000. For D. D. Seerie, a two-story stone residence; size 37 by 58 feet; cost $10,000. For May Shoe and Clothing Company, a one-story addition to business block; brick; size 60 by 90 feet; cost $5,000.

Architect C. E. Greaser: For Coe Brothers, a two-story stone residence; size 41 by 45 feet; cost $12,000.

C. H. Benedict will build a two-story brick house; size 29 by 46 feet; cost $6,000; builders, Fleming Brothers.

Detroit, Mich.—Architects Malcombson & Higganbotham: For Board of Education, a two-story schoolhouse; size 70 by 100 feet; brick with stone trimmings; to be built on corner of St. Anbin and Alexandrine avenues; cost $30,000. Also, a four-room addition to the Van Dyke school; cost $10,000. Also, remodeling the Houghton school, at a cost of $5,500. For J. R. McLaughlin, a terrace of four two-story brick and stone residences, on Greenwood avenue; size 53 by 70 feet; cost $25,000. For Mr. Wetmore, a two-story brick stable, to cost $6,500. For the Board of Education, Ypsilanti, Michigan, a three-story brick school building; cost $35,000.

Architects Mason & Rice: For Thomas W. Palmer, a six-story brick business building, to be built corner of Larned and Cass streets; size 50 by 120 feet; cost $35,000.

Architects John Scott & Co.: Are preparing plans for a three-story brick residence and store building, corner of Woodward avenue and Boulevard; cost $45,000.

The Union Trust Company are about to receive proposals for the construction and materials of their new building designed by Andrews, Jacques & Rantoul, Boston, Massachusetts. It is expected the building will cost in the neighborhood of $450,000.

Louisville, Ky.—Architects Maury & Dodd report the following: Residence for C. J. Walton, Third avenue near Hill; brick, stone and terra cotta, slate roof; 30 by 50 feet, two and one-half stories; cost $6,500. Residence for John Otter, Third avenue near Magnolia; buff brick and stone front, slate roof; 32 by 52 feet, three stories; cost $8,500. Residence for C. J. Walton, Third avenue near Hill; brick, stone and terra cotta, slate roof; 32 by 62 feet, three stories; cost $9,500. Standard Club, Fifth street near Chestnut street; brick, stone and terra cotta, metal roof; to cost $12,000.

Milwaukee, Wis.—Architects Schnetzky & Liebert: For Peter McGeogh, a five-story store building, 80 by 60 feet in size; brick and stone; cost $25,000.

Architect C. F. Ringer: For E. Doreston, a four-story store and office building, 40 by 120 feet in size; pressed brick with stone trimmings and all latest improvements; cost $25,000.

Minneapolis, Minn.—Architect W. H. Dennis is preparing plans for a three-story business block, 50 by 110 feet in size; brick with stone trimmings; to cost $40,000.

Architects Long & Kees: For W. F. Thayer; brick and stone; cost $5,000.

Architect George H. Brown: For J. M. Brown, a three-story brick flat block, 165 by 44 feet in size; all modern improvements; cost $18,000.

Pittsburgh, Pa.—Architect T. H. Scott: For Captain Hamilton, a three-story store and flat building; size 56 by 56 feet; brick and stone; cost $20,000.

Architect F. Sauer: For J. Kaiser, a two-story residence, brick and stone; size 40 by 38 feet; cost $6,000.

Rochester, N. Y.—Architects A. J. Warner & Co. have prepared plans and let contracts of the "Olean Hotel," to be built at Olean, Pennsylvania; the building is to be four stories high, built of brick with stone trimmings, ground floor to be used for lobby and hotel accommodations, about one hundred rooms finished in hardwood; cost $60,000. Also finished alterations and additions to Waverly Hotel buildings, in this city, costing $45,000. Additions to Powers' Fireproof Hotel, steel construction; cost $50,000.

Architect John Church has prepared plans for alterations and additions to stores for the estate of Hiram Sibley, to be four stories high, built of brick with stone trimmings; cost about $40,000.

St. Louis, Mo.—Architect W. A. Swasey: For J. C. Van Blarcom, a three-story residence, size, 80 by 80 feet; brick with stone trimmings; cost $70,000.

Architect W. B. Ittner: For J. R. Williams, a three-story brick dwelling, size 50 by 50 feet; cost $9,400.

Architect L. Cass Miller: For J. W. Teasdale, a two and one-half story residence, size 28 by 50 feet; brick with stone foundations, cost $10,000.

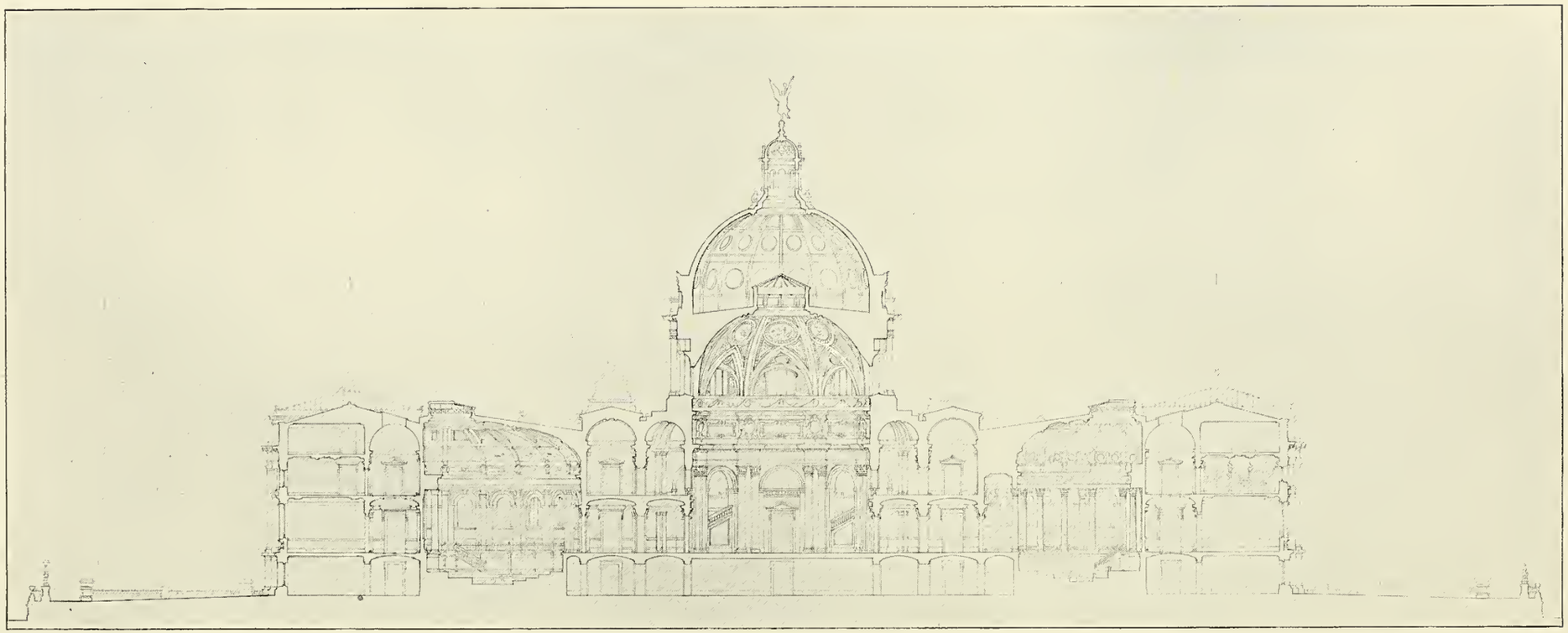
Architect C. F. May: For Evangelical Zion's Church, a two-story school building, size 40 by 63 feet; brick and stone, cost $8,000. For Henry Leidner, a three-story brick residence, size 30 by 50 feet, cost $9,000. For Capt. F. R. Rice, five three-story residences, 25 by 50 feet each; brick, with stone foundations and all latest improvements, cost $15,000.

Architects Barnett, Haynes & Barnett: For H. Newhouse, a two and one-half story brick residence, size 40 by 40 feet; cost $8,000.

INLAND ARCHITECT PRESS.

MECHANICAL ARTS BUILDING, CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION.

E. R. SWAIN, ARCHITECT.



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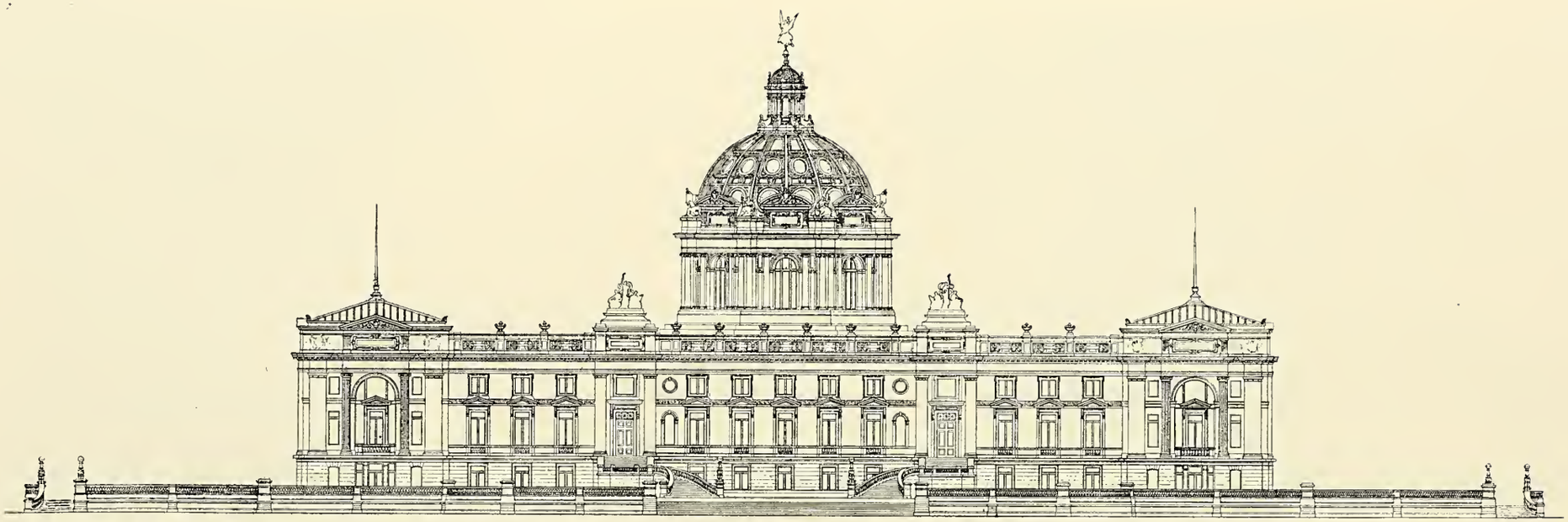
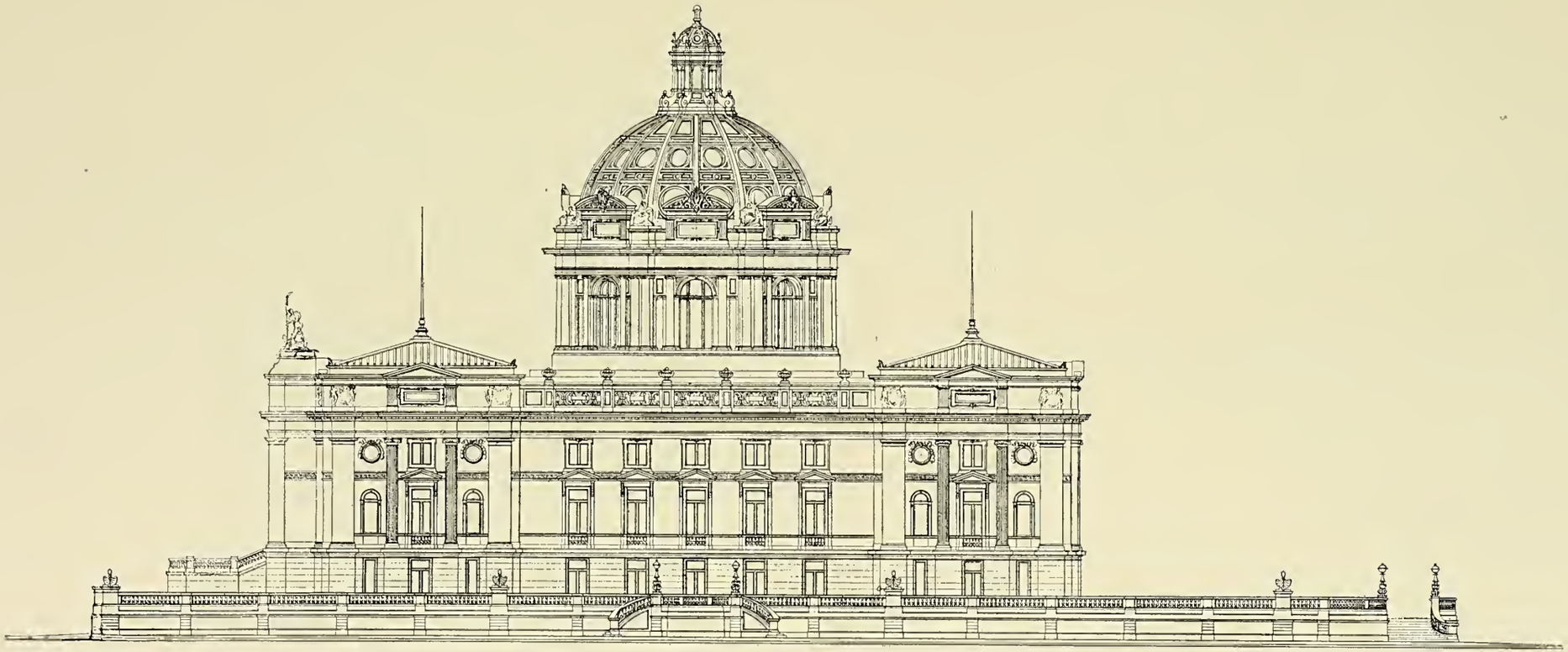


REAR ELEVATION.



END ELEVATION.

ACCEPTED DESIGN, COMPETITION FOR STATE CAPITOL, OLYMPIA, WASHINGTON.

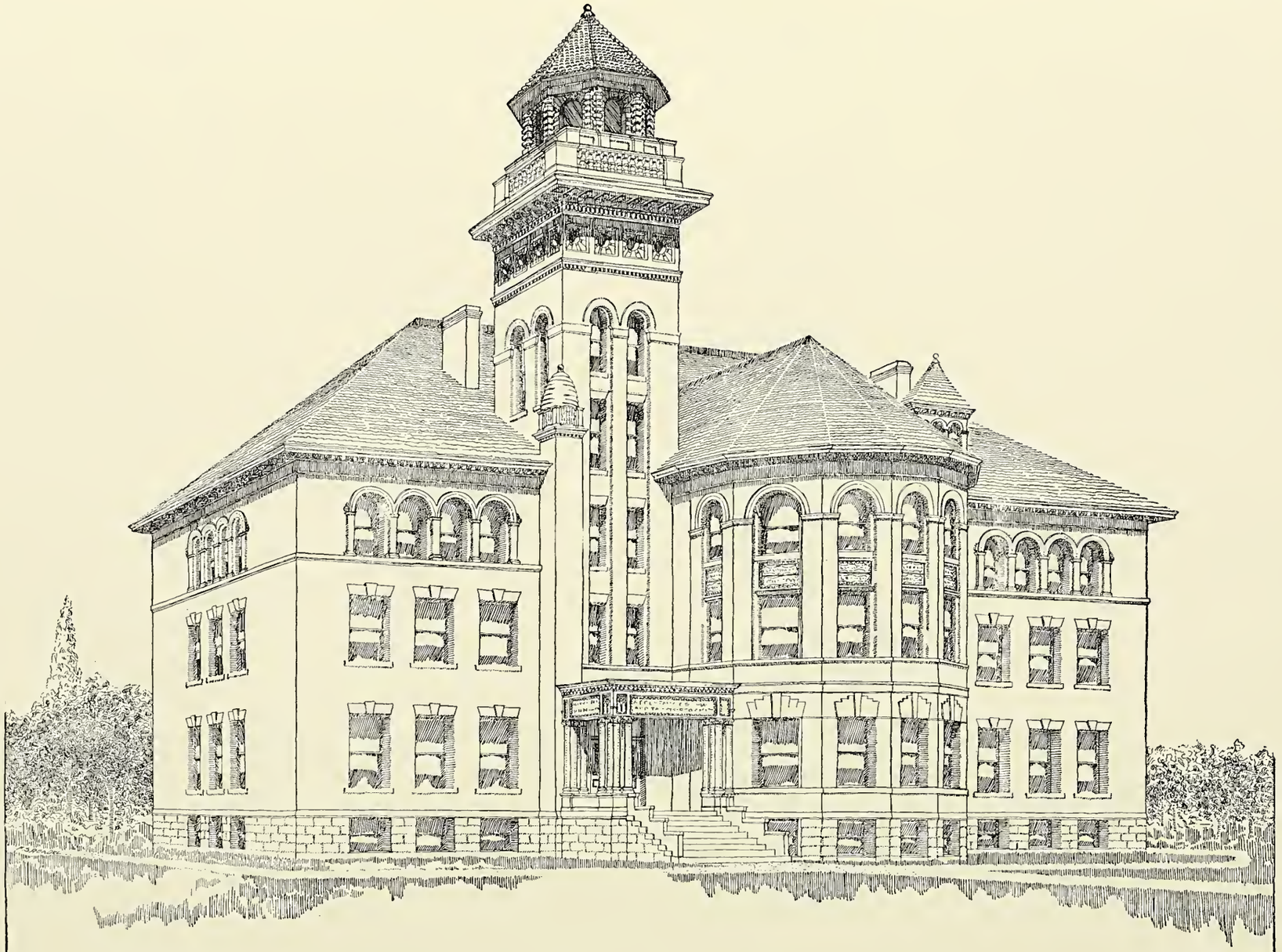
ERNEST FLAGG, ARCHITECT, NEW YORK.

PERSPECTIVE.

ACCEPTED DESIGN, COMPETITION FOR STATE CAPITOL, OLYMPIA, WASHINGTON.

ERNEST FLAGG, ARCHITECT, NEW YORK.

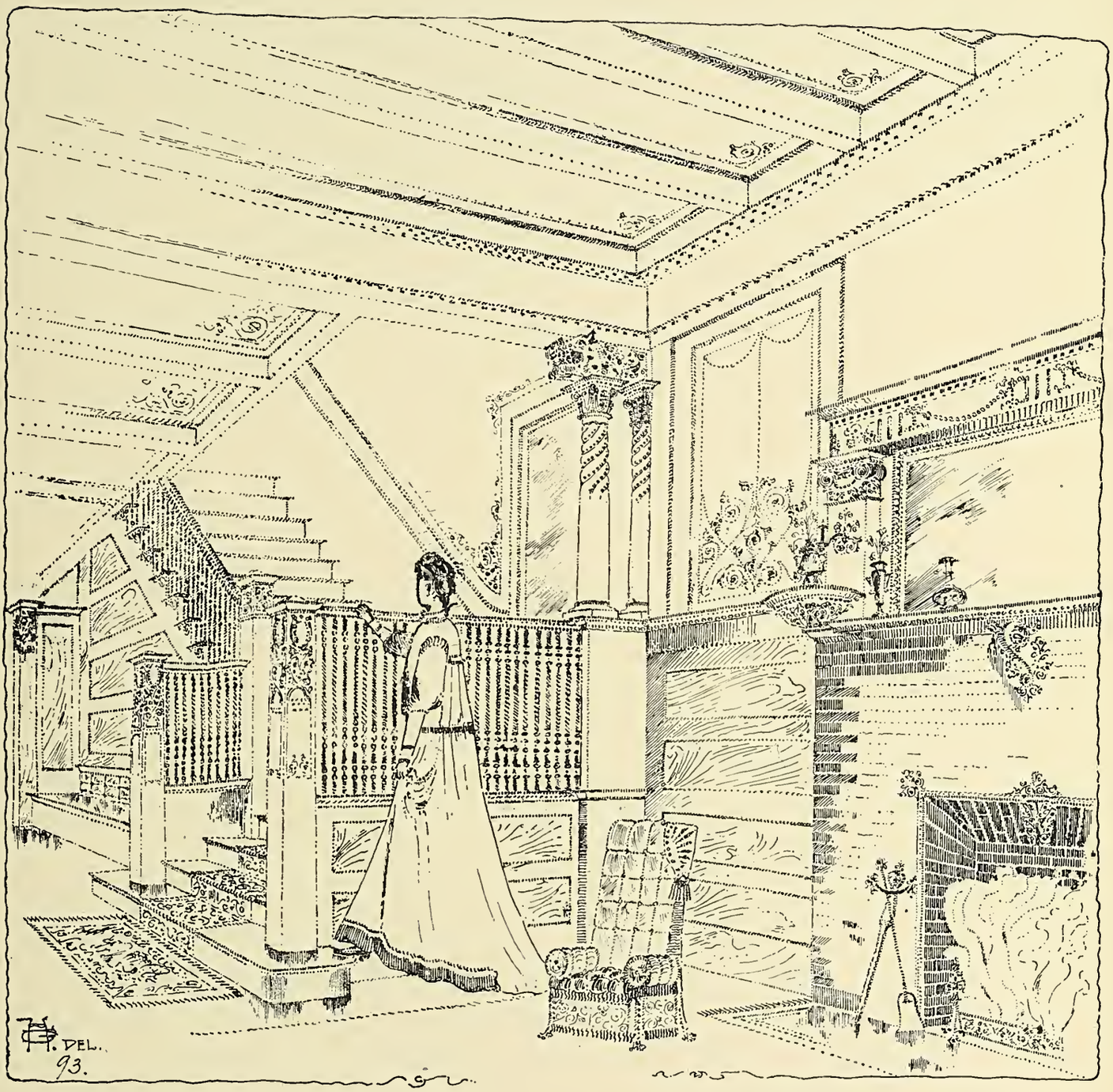

NEW
RESIDENCE
FOR
MRS E.M. PERIOLOT
M.E.BELL
O.W.MARBLE
ARCHITECTS
CHICAGO ILL.



CENTRAL COLLEGE — FAYETTE, MO — W. C. ROOT, ARCHITECT

SKETCHES OF SPANISH MISSION ARCHITECTURE AT SAN ANTONIO

Redrawn from pen, pencil and water color sketches
By Albert Lefering 1894

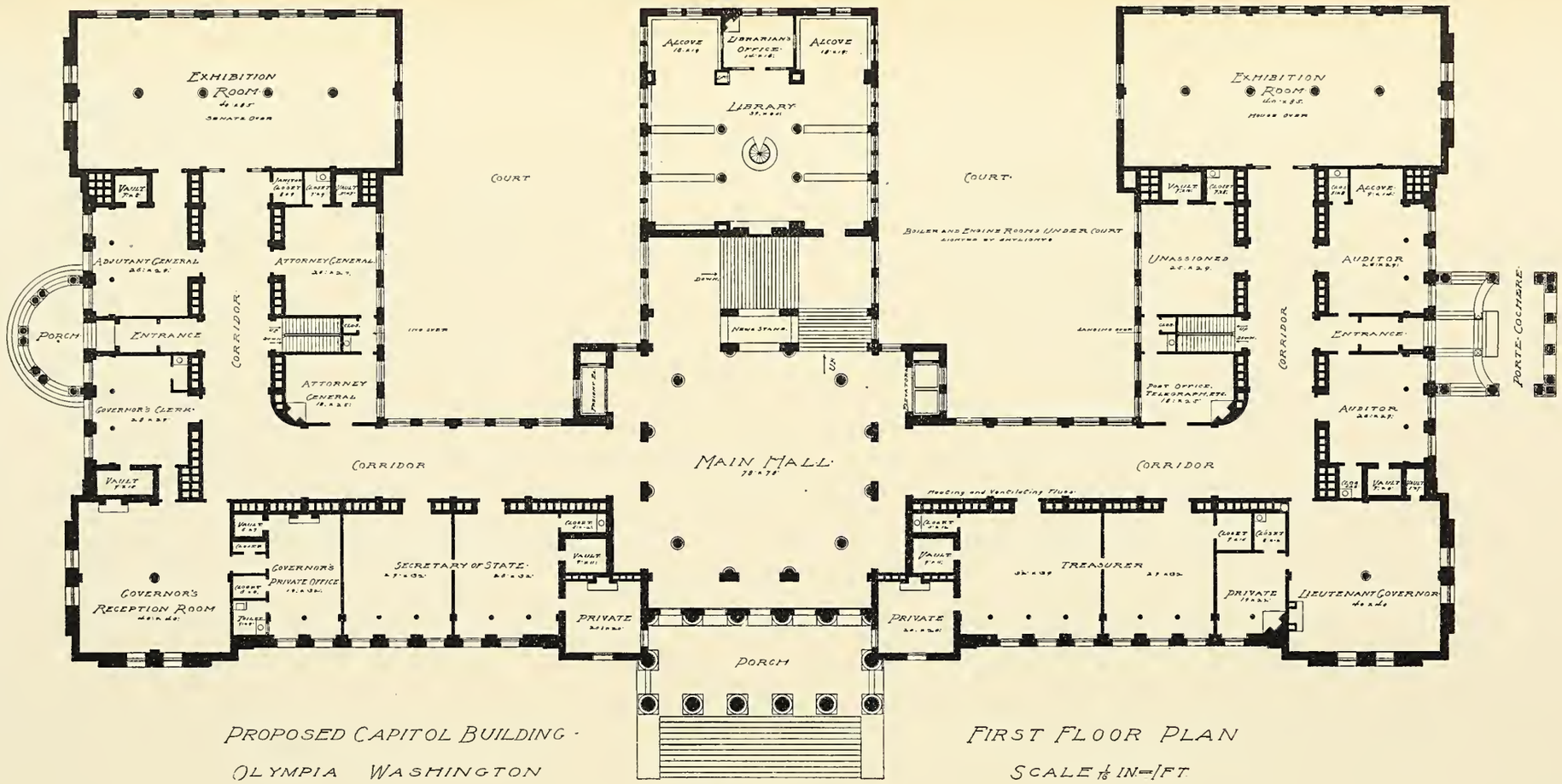


RECEPTION & STAIRCASE HALLS.

MR. D. F. CRILLY'S RESIDENCE.

FLANDERS & ZIMMERMAN.

ARCHITECTS.



PROPOSED CAPITOL BUILDING · OLYMPIA WASHINGTON

FIRST FLOOR PLAN
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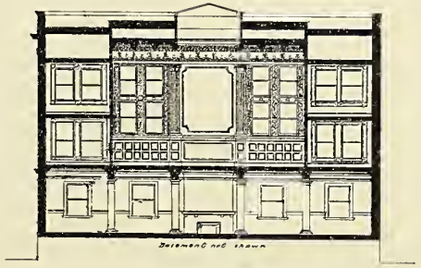

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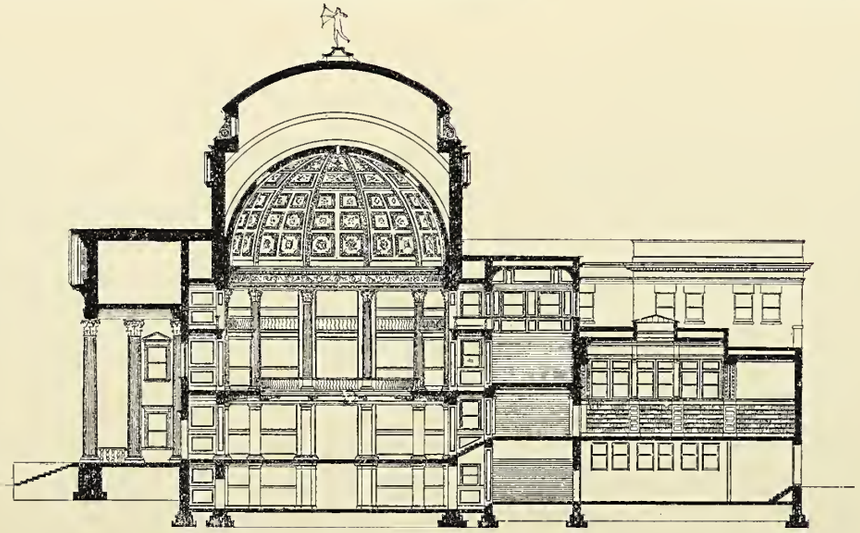

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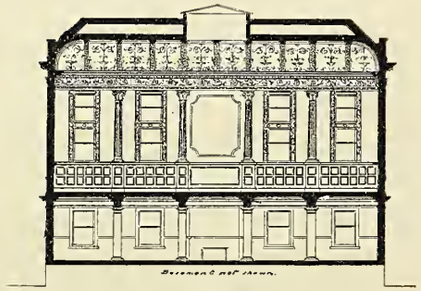

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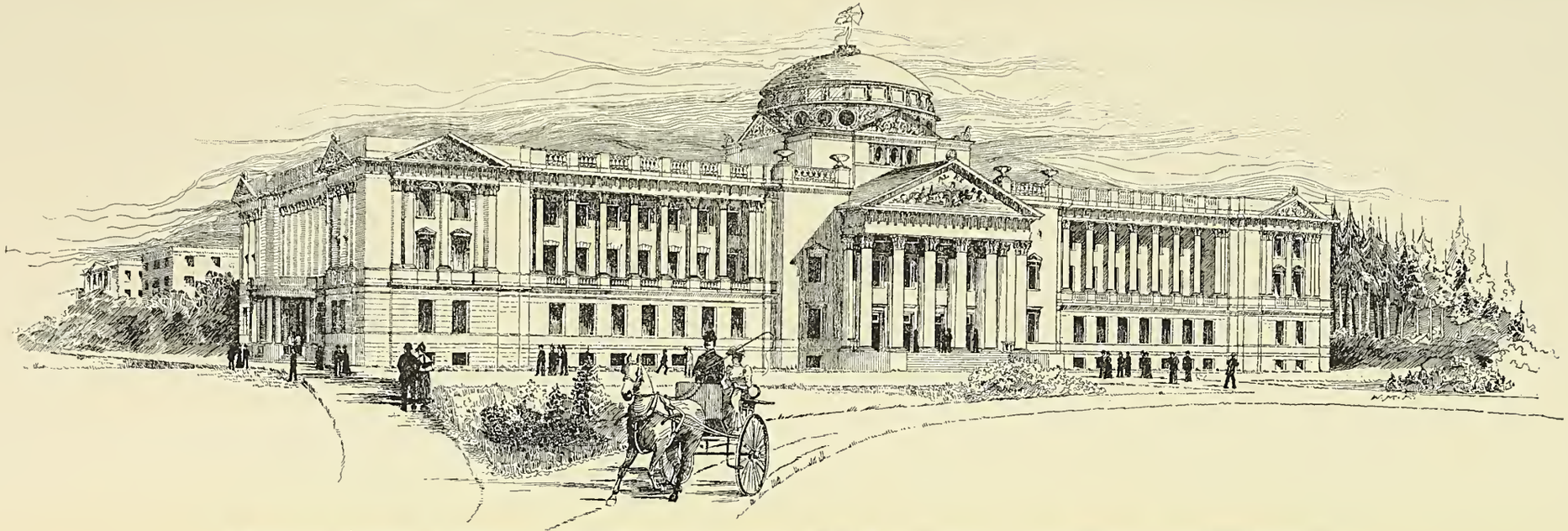
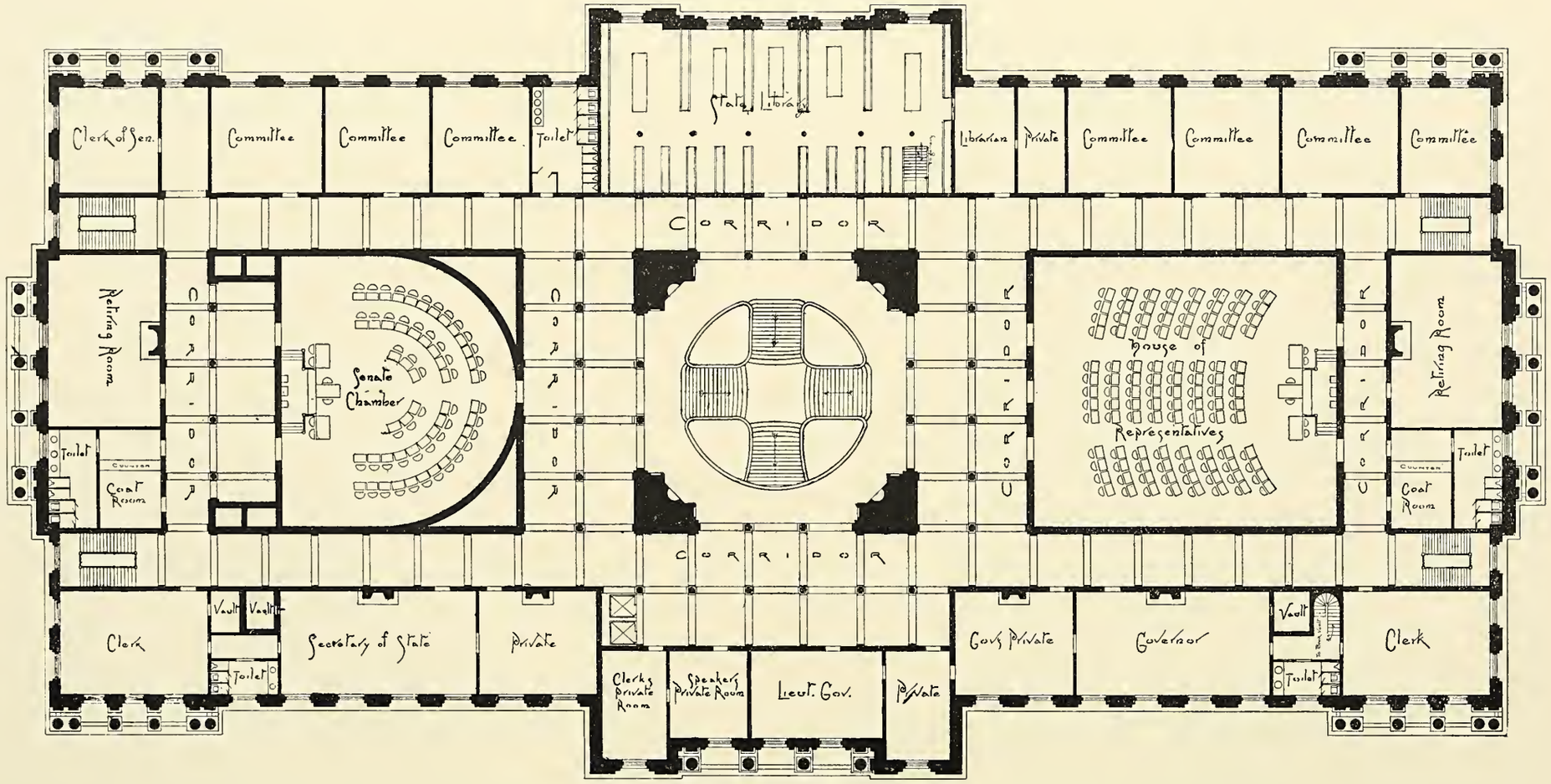
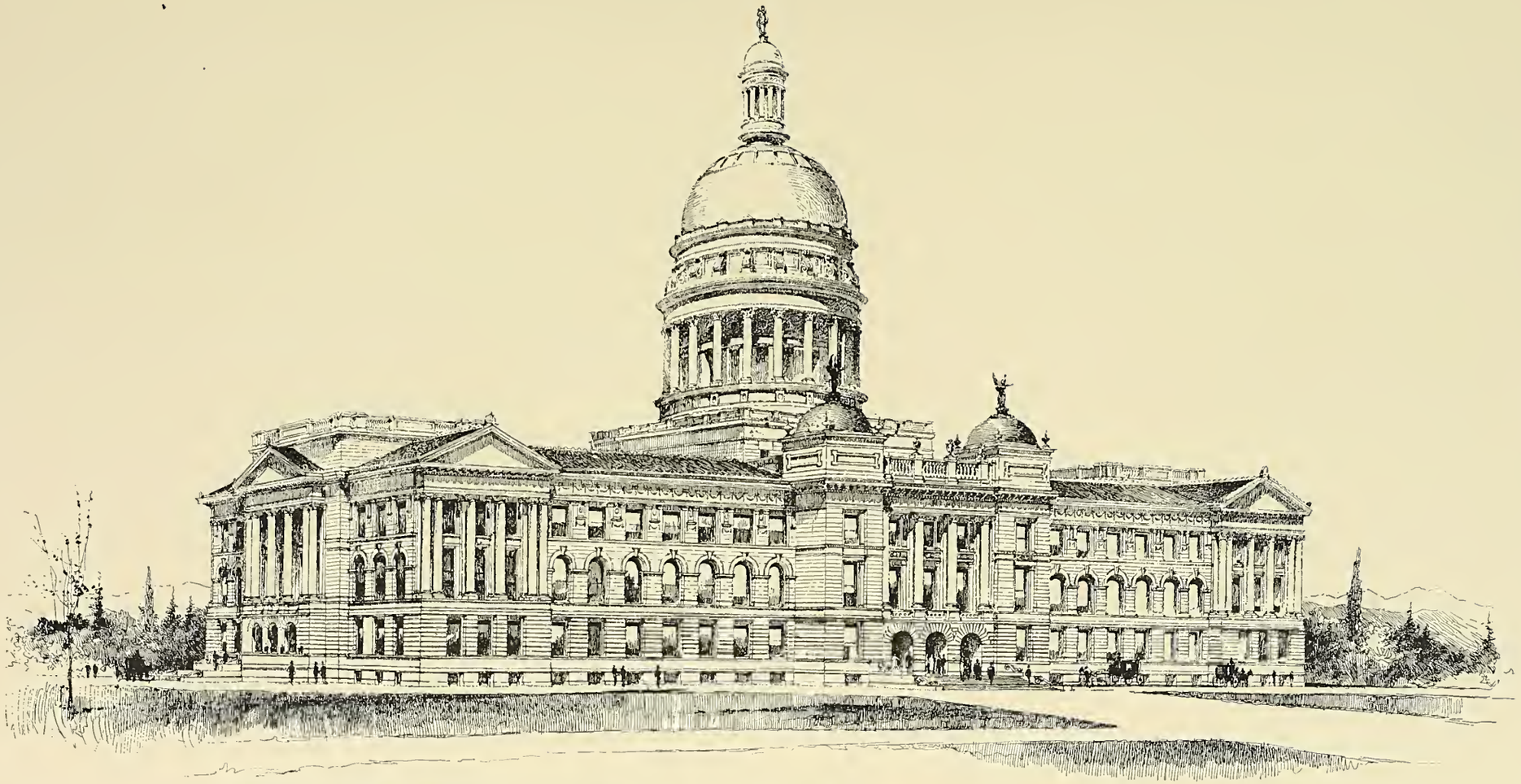


SECOND PRIZE DESIGN, COMPETITION FOR STATE CAPITOL, OLYMPIA, WASHINGTON.

SUBMITTED BY W. M. KENYON, ARCHITECT, MINNEAPOLIS.



SECOND FLOOR PLAN.



THIRD PRIZE DESIGN, COMPETITION FOR STATE CAPITOL, OLYMPIA, WASHINGTON.

Submitted by Architects W. H. Dennis, Minneapolis, and O. P. Dennis, Tacoma.

COMPETIT
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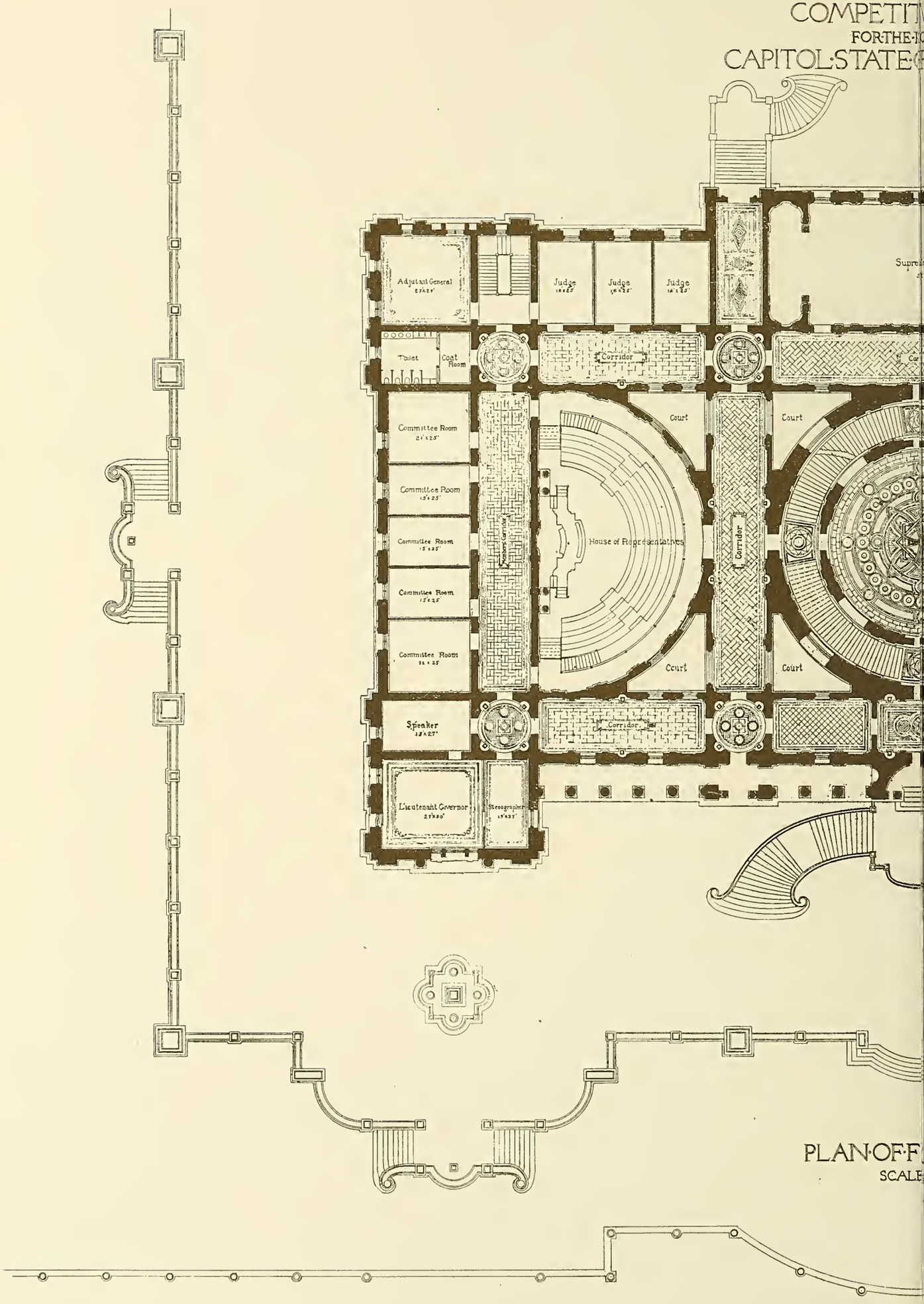

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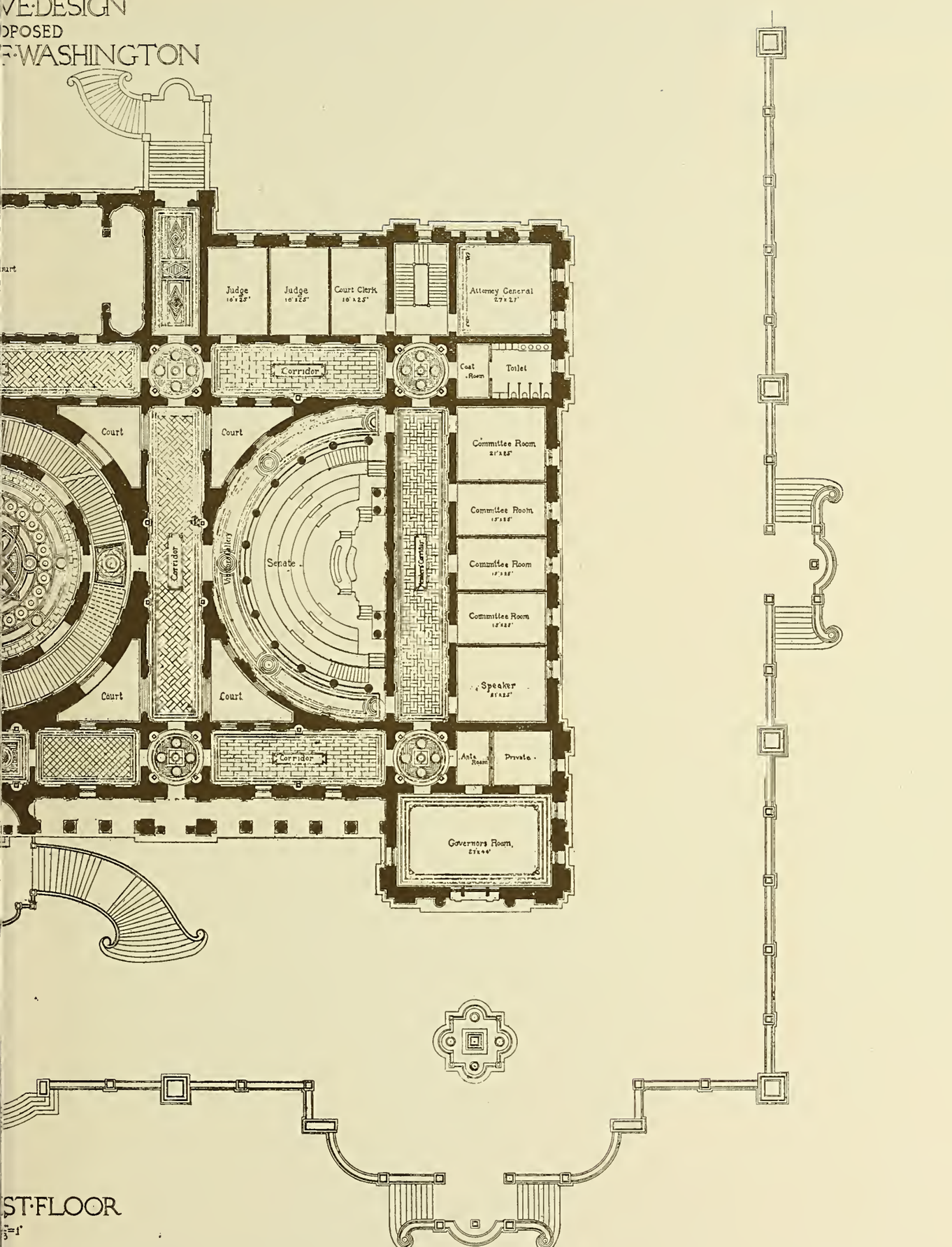

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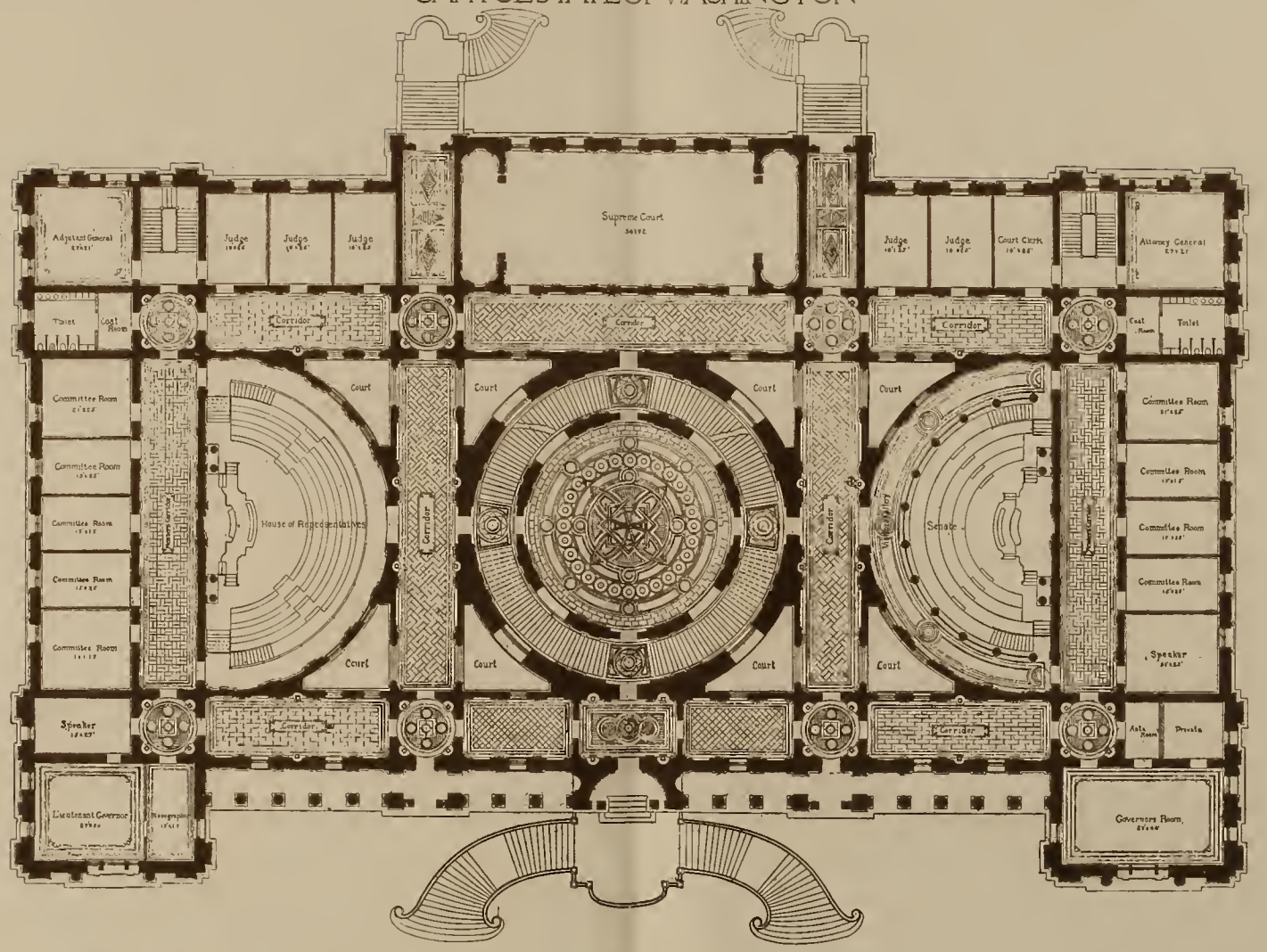
COMPETITIVE DESIGN
FOR THE PROPOSED
CAPITOL STATE OF WASHINGTON



PLAN OF FIRST FLOOR
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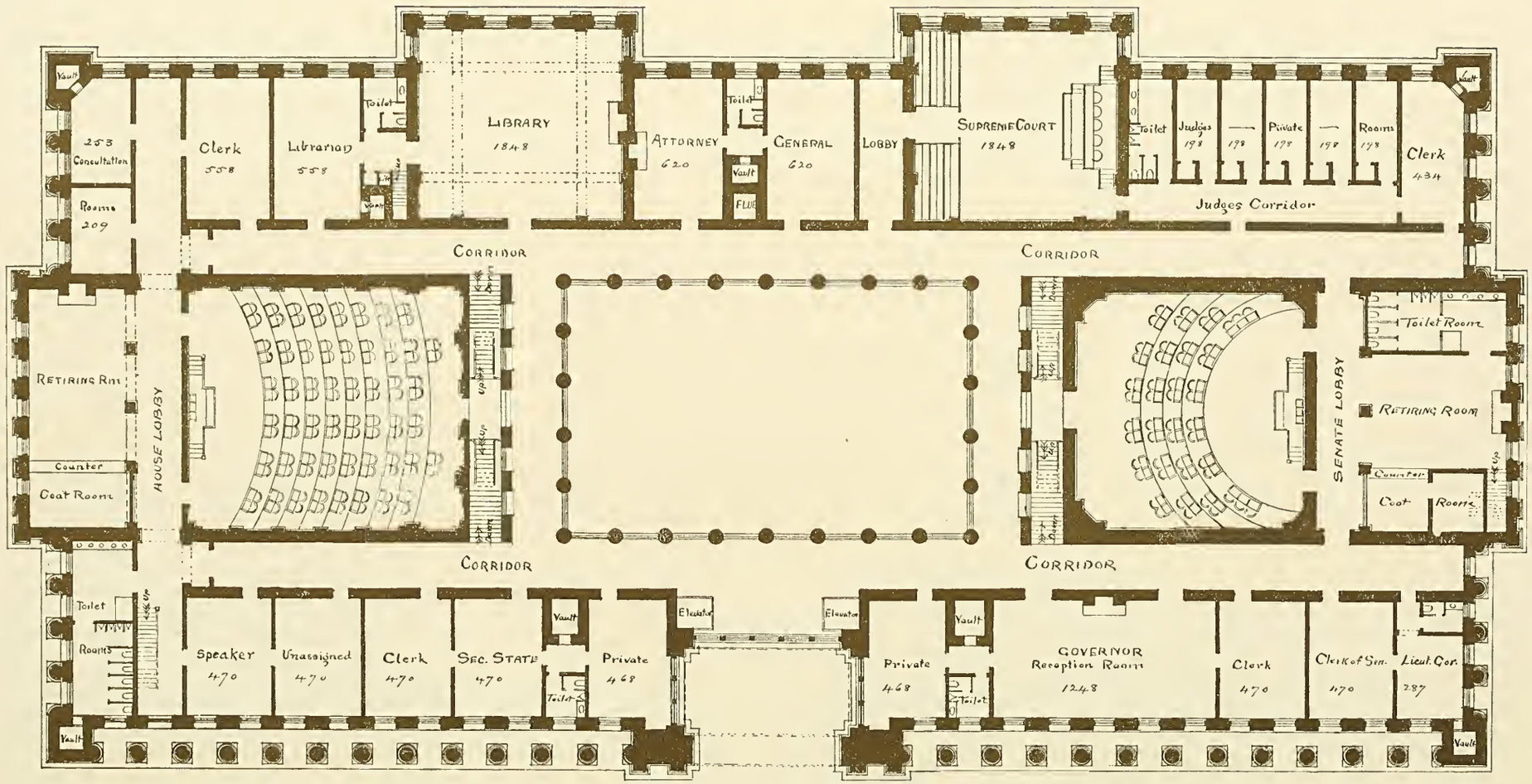

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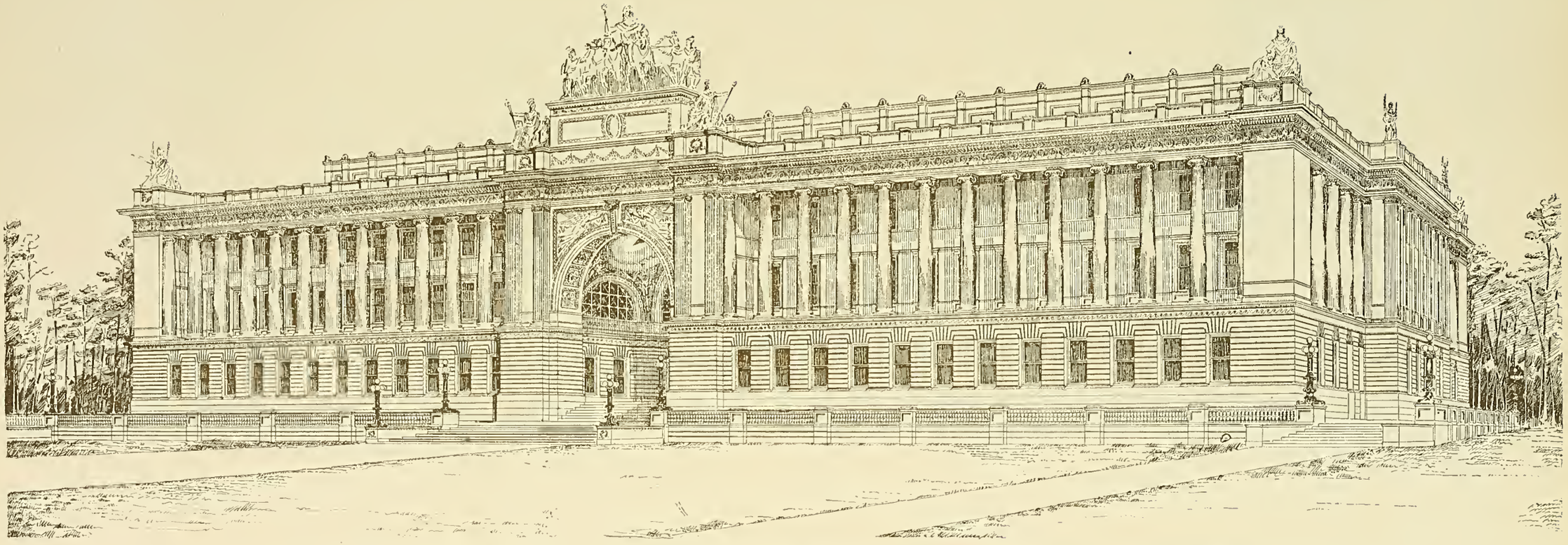

FOURTH PRIZE DESIGN, COMPETITION FOR STATE CAPITOL, OLYMPIA, WASHINGTON.

Submitted by Architects W. E. Brown, Chicago, and German & de Waard, Duluth.

THE INLAND ARCHITECT AND NEWS RECORD

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A Monthly Journal Devoted to

ARCHITECTURE,

CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

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The columns and illustratiou pages of THE INLAND ARCHITECT are open to all alike, merit and availability only determining what shall be published. Contributions appropriate to its pages are always desired.

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*W. W. Clay, Chicago, Ill.	C. H. Johnson, St. Paul, Minn.

For one year.

Richard M. Hunt, New York, N. Y.	*C. F. McKim, New York, N. Y.
E. M. Wheelright, Boston, Mass.	A. Page Browu, San Francisco, Cal.
James W. McLaughlin, Cincinnati, O.	S. S. Beman, Chicago, Ill.
William S. Eames, St. Louis, Mo.	William C. Smith, Nashville, Tenn.

*These, with President, Secretary and Treasurer ex-officio, form Executive Committee.

STANDING COMMITTEES FOR 1894:

Committee on Foreign Correspondence.—Richard M. Hunt, chairman, New York, N. Y.; William Le Barou Jenney, Chicago, Ill.; R. S. Peabody, Boston, Mass.; C. F. McKim, New York, N. Y.; Heury Van Brunt, Kansas City, Mo.

Committee on Education.—Heury Van Brunt, chairman, Kansas City, Mo.; Professor William R. Ware, New York, N. Y.; Professor N. Clifford Ricker, Champaign, Ill.; A. W. Longfellow, Boston, Mass.; Theophilus P. Chandler, Jr., Philadelphia, Pa.

Committee on Uniform Contract.—Samuel A. Treat, chairman, Chicago, Ill.; William Worth Carlin, Buffalo, N. Y.; Alfred Stone, Providence, R. I.

Committee upon Conservation of Public Buildings.—Richard Upjohn, chairman, New York, N. Y.; Presidents of the several Chapters.

Committee on Competition Code.—Charles E. Illsley, chairman, St. Louis, Mo.; J. W. Yost, Columbus, Ohio; J. G. Cutler, Rochester, N. Y.

Columbian Exposition Buildings Burned.

On the night of July 5 the buildings forming the quadrangle of the Columbian Exposition were burned to the ground. The fire started in the terminal station and the southwest wind drove the flames to the others, so that between the hours of six and ten o'clock the Terminal Station, Administration, Machinery, Mines, Electricity and Manufactures buildings were destroyed. A large portion of the Transportation building was saved, and the Government building narrowly escaped. While the wreckers were rapidly demolishing these structures, and in a short time they would have been removed, this destruction by fire makes more forcible what we said last month in regard to the policy pursued by the management of the Columbian Museum in not carrying out the original plan of preserving architectural forms and sculpture for future study by architectural and art students. It will take many years under an entirely different board of managers to make the Columbian Museum what under efficient direction it might have been, the greatest museum in the country, while it is now being slowly but surely classed among the incompleted relics of the great Exposition.

A New Government Architecture Bill.

The house bill, printed elsewhere in this issue, which through the efforts of the representatives of the American Institute of Architects is now before Congress will meet with the hearty approval of every architect. Of course, the bill is ideal in that in its passage many changes may be made, but nothing more practical and operative could be devised. In the hands of three architects of known ability and two engineers of the army it is certain that in the future the government structures, in monumental character and economy of structure, will rank with the best private work. As a politic measure it should meet with approval, in that it retains for the Secretary of the Treasury and the Supervising Architect that official connection which will permit so radical a change with no loss of dignity to those officials. It is understood that Secretary Carlisle has approved of the measure and will support it, and Mr. O'Rourke by the same course of action may win back much of the confidence and regard in the eyes of the public and the profession they have lost by the unseemly opposition which they demonstrated toward the operation of the former bill.

Architects Can Aid Architecture Bill.

Since the indorsement of the Treasury Department was first sought and obtained by the Committee on Buildings and Grounds before taking action on the bill and it was favorably passed by that committee, the probability of its safe passage by House and Senate is almost assured. It is, however, obligatory upon every architect in the United States to write to senators from his state and the congressman from his district, asking their support of the bill. This should be done at once, as it will soon come before Congress for passage. Not only this, but every architect has acquaintances or an influential client or two who would gladly aid in the work if requested to do so. It should be understood that the benefit to the profession does not alone lie in the government work that

may come to its members, but that through this recognition of the profession by the general government the profession in general will be elevated and it will be easier to bring about many necessary reforms, the greatest and most important of which is its regulation by legislative action. The work of the architect has become too great a factor in economic affairs for this to be much longer delayed; the necessity is growing daily, and with careful, persistent work by the members of the profession much can be accomplished. The American Institute of Architects has done more effective work in the past three years than in the previous quarter of a century of its existence, but there are many practitioners outside of its membership who are in full sympathy with all of its work and who, as in the case of the passage of this bill, can give efficient aid to its endeavors for professional advancement. It might also be suggested that a line be sent to the secretary of the Institute, giving him the names of the congressmen written to and any other information or suggestion that may seem pertinent.

Effect of the Present Labor Disturbances.

At the present writing the so-called contest between labor and capital which is indicated by incipient riots and lawlessness in different parts of the country is giving every indication of subsiding, owing to the firm stand taken by the United States government. In Chicago, where the greatest disturbance of public peace and lawless destruction of property has been in effect, the threatened calling out of all the building trades, and which has mainly caused a hysterical epidemic among labor organizers and politicians, has fallen to the ground, partly through the refusal of the more intelligent to give up work, but mainly because the general stagnation of business has left the larger proportion of workmen unemployed. Careful investigation does not reveal a single indication that the present troubles will in any way affect the revival of business, except during their continuance. Order once more restored, the chances are good for a long season of prosperity uninterrupted by strikes, for those unions that are governed by intelligence refuse to be a party to senseless lawlessness, and those lacking this intelligence and who leave their work on so illogical a pretext will be so ruined that it will take years for them to recover sufficient strength to again become a factor in a labor contest. The original causes which inaugurated the present conditions may have been valid, but they are trivial compared with the public interests that have been and still are jeopardized by the action of sympathizers who, however right in their sympathy, are entirely wrong in their method of expression, especially since the government which knows no distinction but has in its charge the good of all, has declared their position disloyal. Regarding this position there can be no controversy. The good of the entire community is greater than that of any section, and the widespread distress occasioned by this disturbance of commercial relations between the states, among people who have not the most remote connection with the causes, and could have no voice in remedying them, proves that the government is the proper arbiter, and must be looked to for relief. Labor has its rights under the constitution and so has capital, and each must be restrained from unlawful disturbance of the peace of the community. If the abuses complained of by labor are valid they cannot be corrected by force, and in cases similar to the present the full power of the national government must be used to suppress any revolt without regard for individual interests.

Triumph of American Marine Architecture.

According to Mr. Charles H. Cramp, the marine architect and builder, the facilities for constructing ships both for war and for passenger traffic in this country are equal to those of England ; the American builder has set the highest standard of excellence in the world, and the materials for constructing the best ships cost about the same in this country and in England. In the designing of ships beauty has always gone hand in hand with serviceable qualities. The fastest ships have been those with the most beautiful lines, and these qualities are inseparable. Marine architecture has always been a science and never wholly a profession, as the architect has always been more or less a builder. Without an intimate knowledge of building the designer can never successfully practice. It was probably the abandonment of wood for steel as much as any other cause that of late years has lessened the ship-building industry in the United States ; but now that our facilities for producing iron and steel are equal to those of foreign countries, there should be a revival of the industry, and the shipbuilding yards that once lined Delaware Bay should once more give to Philadelphia that reputation that for a quarter of a century has been upheld by the Cramps alone. According to Mr. Cramp's statistics, the firm, which commenced business in 1830, has built two hundred and seventy-eight vessels. Thirty years before that date the supremacy of American sailing ships was established when the clipper ships of Baltimore and Philadelphia were the fastest in the world, and have never been equaled, and the influence this one firm of shipbuilders has exercised upon the civilization of the world and the spreading of American commerce cannot be estimated. It is interesting just at this time to note that there has never been a strike in this great shipyard, which employs nearly 6,000 men, and there is only one labor organization among them and that a benevolent one. As an architectural problem the subject of ship-building has been a constant study. The hulls of recent steamships are honeycombed with water-tight compartments, the lines are drawn for the greatest speed as well as for safety so that the carrying facilities, while but one-third less than the Great Eastern, the speed is over twenty-two knots an hour. In no line of architecture has the changes of civilization and the commercial demands of the time been so fully met as in the marine ; and whether it be on the Clyde or the Susquehanna, the marine architect, working hand in hand with his builders, has met each problem, taken advantage of each mechanical improvement, and applied its force or its adaptability to his work with a result that seems to leave nothing to be desired. The latest passenger steamers, the St. Paul and the St. Louis, are 558 feet long, each have three screws with triple-expansion vertical engines of 18,000 horse-power, and a tonnage of 11,500. They will carry about 1,700 passengers. They are so designed, too, that in time of war they can be converted into war vessels, and the decks are made to support six-inch rapid-firing guns. With the manifest genius for marine designing which is shown in the execution of 100-foot sloop yachts and the largest steam liners in the world the United States should long hold its place as first in marine architecture.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

BY CHARLES E. ILLSLEY, A.M., C.E., ARCHITECT.

CHAPTER IX.—*Continued.*

THE stair shown in Fig. 142 is designed without the drawing of any preliminary plan. The principal flight is three feet wide to the outside of the rail. It is parallel with the picture plane, and three feet from it. Both S and Vr are shown. Along the base line A H, lay off to scale the entire depth A K of the stair hall, also the width of the lower platform A B, the widths of the two lower treads, the distance back to the seat, the rear screen, etc., and through these points draw indefinite normals toward S. Lay off from F toward E the distance E F of the main flight from the picture plane, also lay off F H, the width of the main flight. A diagonal from E will meet normals from F and H in points which are the plans (Section 19) respectively of the front line and the wall line of the main flight. The latter line continued toward the right meets a normal from K in the angle between side and rear wall of the hall, from which point a perpendicular is erected. Continued to the left the plans of the front line of the main flight, and of the side wall, meet a normal through A in the points shown at a a′. From the more distant point rises the vertical line of the front corner of the hall. From the other erect the vertical a b. This line represents the trace on the front wall of the vertical plane in which we may conceive the front line of the main flight to lie.

150. Upon the vertical A L lay off the aggregate height of the fifteen risers in the main and initial flight, and divide into fifteenths.* By normals transfer these riser heights to the line a b. The initial flight has three risers. The normals representing the front edges of these steps have been drawn. Their intersections with horizontals from points 1, 2 and 3 on a b, mark the ends of these treads. In drawing them allowance must be made for the projection of the bottom newel, etc. The main flight starts at c, which is exactly over the front edge of the lower platform, and at height number 4; it terminates at height number 15 or b, and in a vertical d e from the intersection of the plans (Section 19) of the screen and of the face string of the main flight. Join c d by a slant line and draw horizontals from the divisions on a b to meet c d. These horizontals locate on c d the front edge of the nosing of each step.

In this instance, c d being parallel with the picture plane, a still shorter method is available. This is to divide c d into fifteen equal parts geometrically, either with the dividers or as shown in Section 125. This may always be done when a line parallel with the picture plane is to be divided into equal parts.

To find the corresponding points on the "wall string" draw the normals c c′, d d′, to meet horizontals from 4′ and b′, points where normals from 4 and b meet the vertical line a′ b′, which denotes the intersection of front and side wall of the hall. The points c′ and d′ are the wall ends of the lower and upper nosings of the main flight. Draw the slant line c′ d′, and, from the points already located on c d, draw normals for the nosings of the steps and complete as shown.

The balusters are broken away at the upper end of the flight to show the above construction. The remainder of this plate is not likely to present any difficulties not readily overcome.

The intersection of d d′ and b d′ at d is somewhat uncertain, since these lines are nearly parallel. As a check it might be well to locate the plan (Section 19) of d′, which is found by extending the normal e e′ to meet a′ e′ produced; then erect a vertical from e′ to meet the normal d d′.

151. In Fig. 143 an entirely different method of stair design is shown. The main flight here is in a plane normal to the picture plane. The side wall meets the picture plane in the line A B, which, therefore, is a convenient line for heights and other scale dimensions. The point S is at the right beyond the limits of the cut. It can be relocated by tracing out any two normals to their intersection. This stair was originally planned to a scale of four feet to the inch, and it was designed in perspective to a scale of one foot to the inch.

For convenience the quarter-scale plan is set up *on end*, as it were, adjacent to A B, to which the main points are transferred directly at A, a, b, c, d, e. Since the plan is to a "quarter-scale" and the perspective to one inch scale, the quarter distance $\frac{D}{4}$ in a vertical plane is again used, as in Fig. 141 (beyond the limits of the cut, unfortunately). It can be relocated readily as soon as S is found. The main distances are at the intersection of the general normal A C with diagonals $\left(\text{to } \frac{D}{4}\right)$ as in Fig. 141. These are marked at a′, b′, c′, e′, on A C.

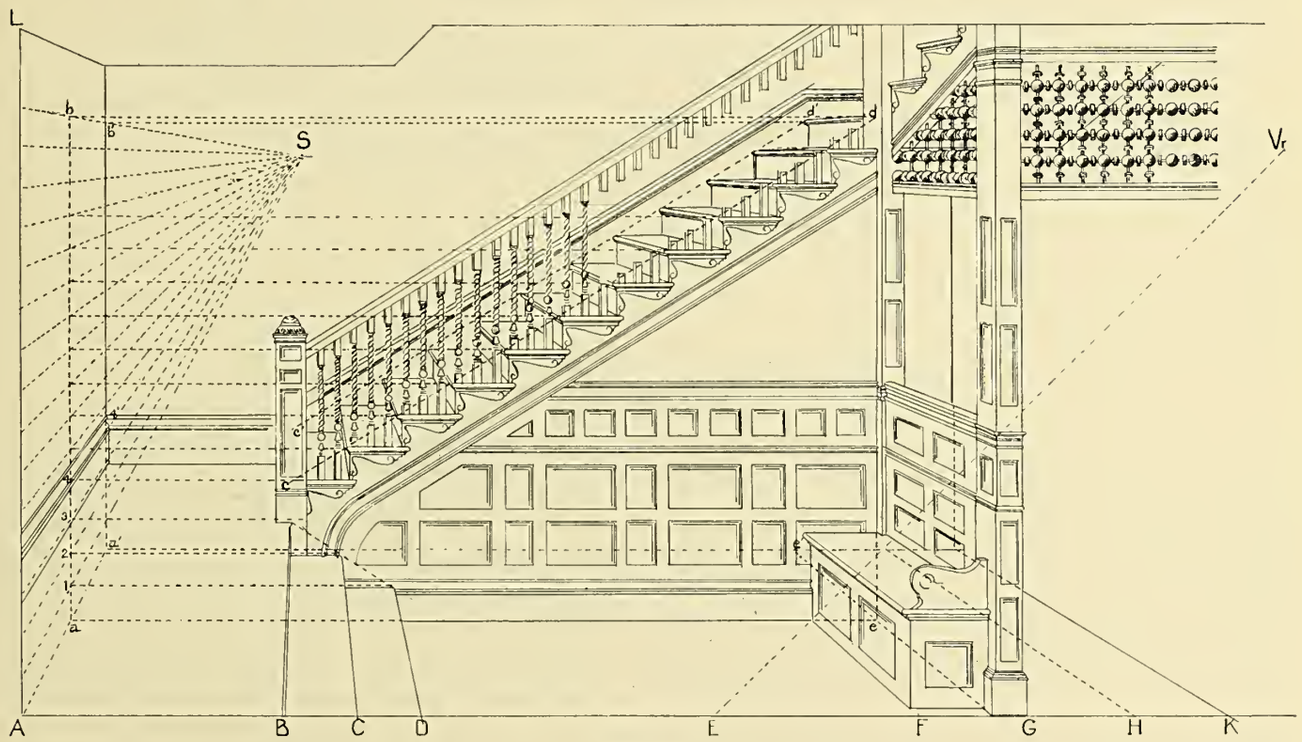


FIG. 142.

A D is, to one-inch scale, the distance of the main newel out from the wall. The normal D a″ meets a horizontal a′ a″ in a″, which is the front corner of the perspective plan of this newel. The width of the newel to one-inch scale is laid off at the left of D, and another normal drawn to meet horizontal from a point (not lettered) on A C, representing the depth of the newel or of its pedestal.

Locate on the horizon V^1 $\frac{D}{2}$ the half distance $\frac{D}{2}$ (in a horizon-

* This is more accurate than laying off fifteen risers in succession. An imperceptible error in a single riser might become considerable when repeated fifteen times

tal plane) and from the nearer corner of a″ draw a diagonal to D. It will cross the distant horizontal from a″ in the middle of the distant face. Double this and complete the plan of the pedestal by the normal shown.

The second pedestal is located on a normal slightly back from the normal D a″.

Every object is originally located by its plan upon A C, and is then brought out from the wall to its proper position upon the floor by drawing a horizontal from A C to meet a normal from a point on A D, which represents to one-inch scale its true distance from the wall. All heights are laid off on A B to one-inch scale, then transferred by normals to meet verticals erected from the respective points on A C. These locate the heights against the side wall. Thence they are carried outward toward the right by horizontals.

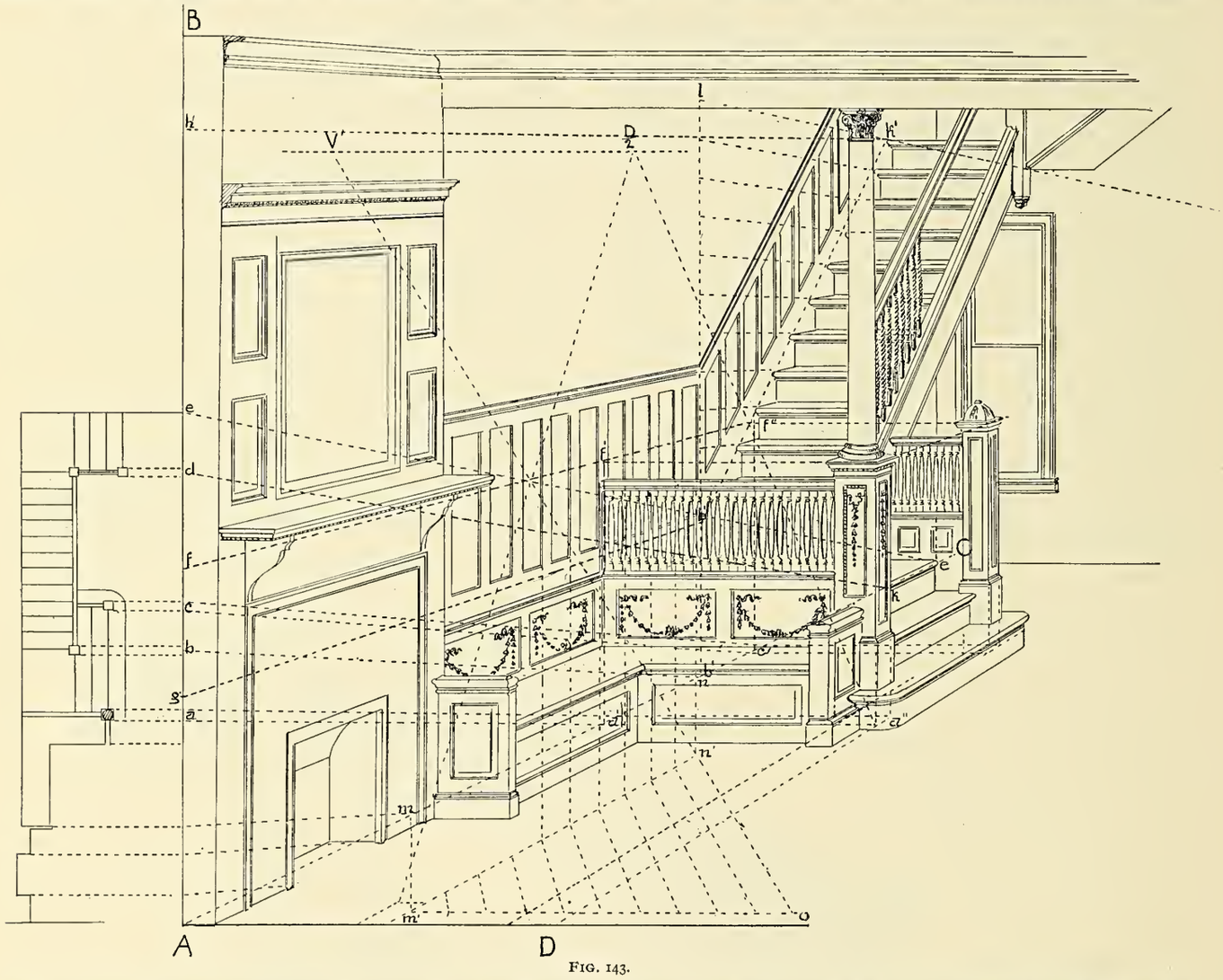


Fig. 143.

152. The height of the pedestal and distant newel, for example, is laid off at A f, thence transferred by a normal to meet the two verticals a′ f, c′ f″, thence by horizontals to the pedestal and newel. As a check draw a normal from the pedestal to the newel. These are not exactly in the same plane, but are very nearly so.

To draw the steps in the main flight lay off on A B the dimension A g, the aggregate height of five risers, also A h, the height of the top step. Locate on A C, the plan k of the wall end of the top step of the main flight by a diagonal from d to $\overline{D}_{4}$. The plan of the wall end of the fifth tread is b′ on A C. Normals from g and h, will meet verticals from b′ and k in b″ and k′, which are the wall ends of the terminal steps of the main flight. Draw the slant line b″ k′. It is to be subdivided into eleven equal parts.

153. For this purpose draw the vertical b″ l, and on it lay off any convenient distance eleven times. Join l k′ and produce the line to meet a vertical through S in a point V″. (This point as well as S and $\overline{D}_{4}$ are necessarily beyond the limits of the cut.) From V″ as a center draw radiating lines to the points on b″ l; they will divide b″ k′ as required. This is a modification of the expedient shown in Section 138. Through the points thus found draw horizontals for the steps, verticals for the wall ends of the risers and normals for the wall ends of the treads.

154. In subdividing the wainscot into panels another expedient is employed. The perspective plan of the horizontal part of the wainscot is at m n, on A C. This is to be subdivided into nine equal panels. To avoid confusion of lines drop the points m and n to a new position at m′ and n′ by verticals as shown, drawn to meet a new normal m′ n′ at any convenient location. Draw an indefinite horizontal m′ o and lay off on it any convenient distance nine times. Join o n′ and produce to meet the horizon V′ D in V′. From V′ as a center draw radiating lines to the divisions on $\overline{m'\ o}_{2}$; they will subdivide m′ n′ as required. By verticals project upward these divisions, which embrace in each case one panel and the adjacent stile. This is a new application of the method explained in Section 124.

It is believed that with the explanations given the completion of this figure will present no further difficulties. The wainscot on the rake is arranged with one panel to each tread.

(To be continued.)

HENRY VAN BRUNT—ARCHITECT, WRITER AND PHILOSOPHER.

BY P. B. WIGHT.

PART IV.

IN England, the rebellion of Norman Shaw of many years ago has led to the revival of old and debased English historical styles. As we had none, the Shaw movement had its imitators in our own country. But Elizabethan architecture would not "go"; so we took up "Colonial," which Mr. Leopold Eidletz, in a recent paper, aptly defines as "Renaissance interpreted by carpenters and joiners," when there were no architects. There was a certain kind of old-time patriotism about it which made it popular; and it became and still is an architectural "fad." But it

would not do for the great million-dollar structures, and the result was that the Colonial architects, who were blessed by commissions for such, had nothing to fall back upon in that direction but the old Italian palaces of the Renaissance period, which are now the ruling *fashion*. This commenced about the time that the Madison Square Garden at New York was projected. It has since been fostered by the architects of that building and their admirers. It is now the *mode-de-la-mode* at New York, and the men who get the big commissions elsewhere are working it to its fullest extent. Nothing like Gothic is now admissible except what they call "Francis I" and "Henry IV." Original designing is no longer necessary; copying and adapting is good enough, and is actually defended as a proper practice. The confession has gone forth that in the future of American architecture nothing is to be hoped for. The little fish follow the big fish in shoals. The big cornices have come back and the galvanized iron contractors are rejoicing.

The World's Fair has helped the movement, if movement it can be called, when all are in a mad rush. But the main buildings of the World's Fair were not so much a success individually as an example of happy grouping that would apply to buildings in any other style. The modern French school is on top. Its graduates are forming a union in New York for mutual support and to perpetuate its traditions. Fashion is supreme and architecture nowhere. Henry Hobson Richardson, and John Wellborn Root only serve as convenient subjects to enable sketch clubs to institute competitions for the designing of French monuments to their memory — that are never built. But the unused designs thus obtained will be no loss to the world. These men have built their own monuments, better even than Christopher Wren did. They were just as much in advance of the work of their times as his were.

Yet Mr. Van Brunt said, less than a year ago, "It is not too bold an assumption to say that we are actually achieving characteristic style." Perhaps he is right after all. "Characteristic" is a safe word to use. Characteristic of what? Possibly of a fickle and fashion-loving race of people; certainly of a sect of architectural toadies. It is fair to Mr. Van Brunt, however, to quote the *only paragraph* in which he pats on the back these revolutionists who want us to step back again to the early part of the century and do just what our fathers did — and died. On page 252 he says: "But meanwhile the most accomplished architects of this country, loyal to the academic traditions, continue to use in modern work the details and spirit of the classic Renaissance, begun by Brunelleschi and Alberti in the fifteenth century — the most highly organized and delicately sensitive system of conventional formulas which ever illustrated and adorned the progress of mankind; *the only system ever developed entirely independent of structure.*" The italics are ours, but it is useless to add that this last clause pulls down the whole beautiful structure that his imagination has built. It is a confession, notwithstanding the delicate consideration with which he always refers to the professors of this school, that it is only a school of decoration applied to structure and not of decoration growing out of and in sympathy with structure. Another terse sentence of his may also be quoted as defining the position in which these later revivalists stand. On page 46 he says: "The function of education and training in architecture is not to preserve or revive historical styles; much less to corrupt them." It certainly fits the case. But if he means by this to make also a fling at the so-called Gothic revival (which was not really an attempt to revive the style, but to preserve the living principle of it, which had been lost, and apply it to our own experience), we fail to so understand it. The position of the modern architect of intelligence he thus ably defines:

"The modern architect, unlike any of his predecessors, must necessarily perform his task by summoning all the past to his assistance. He cannot make for himself a new point of departure without subjecting his designs to all the perils of personal caprice and all the accidents of temporary mood. He cannot waste his strength and insult his intelligence by inventing a new language in which to express every new thought. *Progress is only possible by a certain intelligent unity of effort among the architects;* but if this unity of effort confines itself to the adoption of some restricted language of form, some especially favored historical style, we shall once more be placed in complete subjection to archæology, and a succession of unfruitful revivals will again be encouraged, such as has distinguished the history of modern architecture in England and America." Again the italics are ours. While sounding the notes of alarm he also points out the course whereby such a lamentable result may be avoided.

Thus far we have endeavored to show that the situation is not as hopeful as Mr. Van Brunt would lead us to suppose. He has laid down precepts that no candid person can gainsay, and no thinking architect can follow without making a healthy progress in the right direction. We have given our view of what a correct adherence to those fundamental principles should lead to. In that a few years ago the goal was drawing near he has already admitted, in reference to the work and influence of Richardson. But that he does not see danger ahead is a matter of surprise, in view of the changes of fashion, for fashion's sake, that are now being introduced by many heretofore strong and influential practitioners, and even Richardson's immediate successors. For the last mentioned the reader has only to refer to the new Art Institute, and the now developing Public Library building at Chicago. Then let him turn to the Ames Building, at Boston, by the same architects. This is only one of many evidences that might be quoted in eastern work. For even George B. Post, the most consistent follower of the French school in America, went over to the Richardson camp when he built the *Times* building in that city, and another prominent Broadway edifice, whose title we do not now remember, but left it again as soon as fashion said that the Richardson revival was as dead as Richardson himself.

In conclusion, we cannot express our own convictions better than in Mr. Van Brunt's own words: "It seems sufficiently evident that, as long as we remember the past, and what has been accomplished by the masters of architecture in all the ages, there can never again grow a distinctive style in the sense of what we call Greek, Roman, Christian, Mohammedan or Renaissance; that there never again can come into existence a national style which shall keep strictly within any narrow bounds of architectural expression, excluding all others; but that all the historical demonstrations of art are necessary to constitute that larger and more copious language of form which is necessary to express in terms of art the rapid progress in the science of modern construction, and that many-sided and complicated civilization which it is the obvious destiny of our country to amalgamate, harmonize and justify out of all the civilizations of history."

This is the conclusion of the most learned, philosophical and brilliant series of architectural essays that has ever emanated from an American writer. The one especially referred to now is eminently educational in all its tendencies, and is not so much for the student as the mature practitioner. To read it will be to encourage serious thought on a subject that every architect should have most at heart. If it does nothing more it may at least in some measure assist to stay the prevailing tendency to run to fads and fashions, and abandon principles. Our greatest hope is that it may awaken a spirit of coöperation, and a certain intelligent unity of effort among the architects toward rational methods in design, whereby alone progress is possible.

INTERESTING MODIFICATION OF AN INTERIOR.

BY FREDERICK BAUMANN.

THE Bryan Block, in Chicago, is an office building, located at northwest corner Monroe and LaSalle streets, size 73 by 190, with basement and four stories. It was first erected under my charge in 1870-1, and at the time considered the most proper office building in the city. Its partitions were of brick throughout, the offices were liberally supplied with vaults, and the front was cut stone.

The great fire in October of the same year destroyed the building, but the pluck of its owner was bent on speedy reconstruction, which was followed up with such energy that, in spite of the hard winter, the work was completed prior to May, 1872. Begging leave for this and the further extension of the topic, I will briefly dwell on a fact of some interest to the building profession which is manifoldly misunderstood, if not wholly denied. I believe—in fact, I know—the action of frost invariably has a beneficent effect on all brickwork during cold weather, *provided the brick are kept dry and are laid with close joints.* The mortar — lime and sand merely — seems to set rapidly, and becomes very hard. No expansion of the frozen mortar is noticed, and no settling takes place at the time when spring conquers frost. It was necessary to plainly foresee this fact as to the construction of the Bryan Block, for without this foresight, under which the work was

done, the cut stone lining of the front would not have remained in position. The interior walls also have become so intensely solid that it was now practical to peel one-half the thickness of the entire length of an eight-inch wall, and leave a thickness of four inches standing, with a height of about two feet.

The original arrangement of the building is shown on Fig. 1 of the drawing. Fig. 2 shows arrangement as converted. Beams are indicated by the dotted lines. It was the task to take out a number of walls on main floor. The usual fashion of upholding the upper walls by means of blocking, needles and jackscrews, was here not applicable, because operations were limited to the main floor exclusively. Tenants above and below were not to be disturbed. I devised a manner of doing this, and was very successful. It was not necessary even to subject any of my arrangements to a reconsideration.

I arranged for the placing of seven substantial round iron columns, and three square pilasters. Steps were cut in the walls,

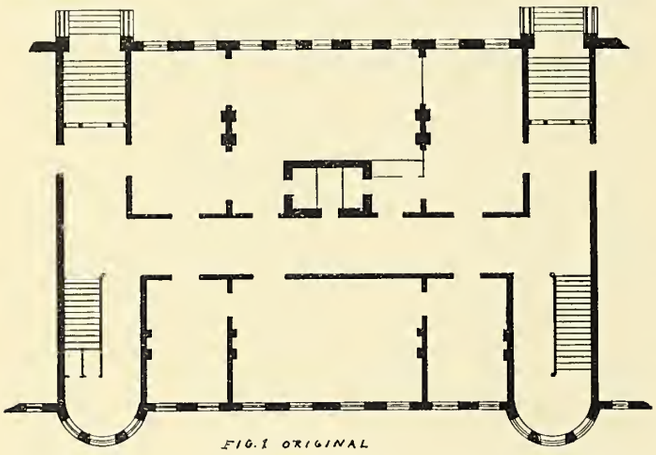


FIG. 1 ORIGINAL

large base-stools bedded, two plates with large loose wedges between them, were placed thereupon. Then the columns were set. Each column was provided with a stool upon its cap, prepared to receive the 12-inch steel girders which are now holding the walls. These upper stools were with a solid top-plate, the masonry was perfected over the same, and made solid by means of cast-iron wedges. After this the larger cast-iron wedges first above mentioned as placed between the two lower plates, were driven in, so that assurance was had that each column for itself was upholding a fair load. In fact were they thus standing under a solid straight wall, built during frost, and therefore most solid, they would

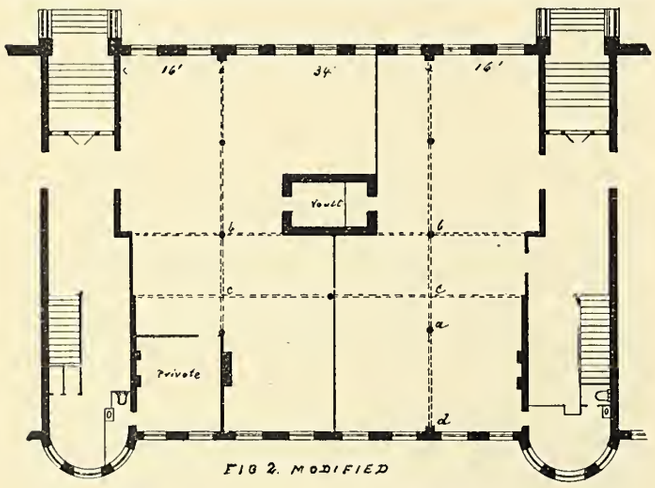


FIG 2. MODIFIED

uphold the same by themselves, and the beams then stretching from one to another merely upholding the floors; were, on the other hand, they standing under a wall poorly built, or built in warm weather, they would still sustain the bulk of the weight, triangular sections of the walls between columns merely resting on the ends of floor joist to be temporarily sustained till the beams will have been inserted.

In the present case, however, there is a network of walls to be removed which contained fireplaces and door openings. There were single piers between column and column, not by these upheld. It became required to put trusses along each face of the wall to sustain these piers by means of iron needles placed between the floor joists, until the beams stretching from column to column were inserted and the wall wedged upon them. It was further required to sustain the chimney in wall, "c d." There was no risk in cutting a recess of four inches into the straight face of the wall, and no difficulty in applying the iron beam and wedging it. But, possibly, it might have been connected with serious consequences, then, to at once cut out the other face with the projecting chimney breast, and it was decided to apply two iron needles for holding this chimney breast. One end of these needles rested upon the iron beam just mentioned, the other was sustained by upright beams standing upon beams placed on floor.

It might appear as though it were an error to place columns "a" four feet off, place "c" where the weight of upper walls would seem to be concentrated. Inasmuch, however, as this weight is not beyond eighty-five tons, and since the space "c d" was too long for the beams to be applied, so that an additional column would have been required; and since, furthermore, a position of columns at point "c" would have been awkward, I preferred the arrangement as it is. The beams stretching from "a to b" are two pair of heavy channels with a 1 by 12 inch solid plate riveted between each pair.

Many a time it is required to change the original lay-out of a building. In most if not in all cases this change, where it deals with supporting brick walls, is not made prior to taking the load off the walls, which are to be permanently supported upon needles upheld by screws and blocking. The appliances are readily made without much process of thinking, but the work proper is seriously impeded. Though not difficult, it is troublesome and annoying to the mechanic to do his work in the midst of so many impediments. In brief, work thus done is far more expensive and time-killing than it is if done under the process by me inaugurated. In no case of this kind is it required to adhere to the "time-honored" process of employing screws.

Other doubtless far more difficult tasks present themselves with massive structures parts of which have seriously settled, so as to offer reasons for a belief that they cannot be left in status quo. Proper ingenuity, however, ought, to my belief, in this age of progress, always be prepared to offer a practicable way of solving the problem in question. It is really a pity that nothing better could have been done with this "landmark" of the Board of Trade tower than to destroy and convert it into a form which is not commendable.

Still another example of a "settling tower" is offered by the beautiful tower which ornates the front of the railroad depot on Polk street. It stands on an old slough, and has continually sunk more and more. May it be hoped that the same will not be doomed to share the fate of the Board of Trade tower. Proper ingenuity doubtless will find a practicable way of stopping this tendency. Nay, it may even be possible to raise it to its first grade if the right means be applied.

THE NEW GOVERNMENT ARCHITECTURE BILL.

IN the House of Representatives on June 16, 1894, Mr. McKaig introduced the following bill: (H. R. 7470) "To provide for the securing of plans and for the erection of the public buildings of the United States," which was referred to the Committee on Public Buildings and Grounds and ordered to be printed.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the President, by and with the advice and consent of the Senate, shall appoint a commission on public architecture consisting of three architects of high scientific and artistic attainment and large practical experience, and two officers of the Engineer Corps of the United States Army. If necessary, a separate appointment of any or all of three members of the commission who are architects may be made for each building under consideration, and members of the commission for one building may act upon other buildings. That the commission under the general direction of the Secretary of the Treasury shall discharge all the administrative duties relating to the procuring of designs and the appointing of architects for all buildings hereafter erected by the Government of the United States.

SEC. 2. That the Secretary of the Treasury shall be the president of the commission ex officio, and the Supervising Architect of the Treasury Department shall be a member of the commission ex officio. In the absence of the president of the commission one of the members shall be elected as chairman by ballot, and he shall preside at the meetings and perform such other duties as the rules of the commission may prescribe; and the Supervising Architect of the Treasury shall act as secretary of the commission.

SEC. 3. That the Secretary of the Treasury shall convene the commission whenever in his judgment the exigencies of the service require it.

SEC. 4. That the commission shall adopt rules and regulations governing competition in the procuring of designs, and for the

government of its meetings and the general performance of its duties. The members of the commission shall be paid their actual expenses and subsistence and a per diem allowance of $10 while actually engaged in the performance of their official duties, but no per diem allowance or salary shall be allowed to any civil or military officer on account of his being employed on the commission, but his actual traveling expenses and subsistence shall be paid while engaged thereon.

SEC. 5. That in case the limit of cost provided by law is one hundred thousand dollars or over, the commission shall select by ballot, for each building, five architects to prepare designs in competition; in case the limit of cost is less than one hundred thousand dollars, the commission may, in its discretion, select by ballot an architect without competition. No architect shall be eligible for entering as a competitor, or for appointment, who has not had at least ten years' experience as an architect-in-chief, and unless he can satisfy the commission, through work already done by him, or otherwise, that he is competent to take charge of the economical construction of the building. The commission shall cause to be made and issued to competing architects surveys, schedules of requirements for the building, limitations of cost, and all facts which might control or influence the character of the required design. The commission shall specify the number and character of the drawings required, and fix a definite time for their completion. The Secretary of the Treasury, upon the recommendation of the commission, shall pay to each unsuccessful competitor, to reimburse him for expenses incurred in preparing the competitive drawings, the following amounts: For designs for buildings to cost not more than one hundred and fifty thousand dollars, the sum of one hundred and fifty dollars, and for each and every one hundred thousand dollars of the limit of cost of the building above that amount, the additional sum of one hundred dollars; but in no case shall more than one thousand dollars be paid to any unsuccessful competitor.

SEC. 6. That the commission shall reject and return to the author any drawings which have failed to exactly comply with the requirements and regulations adopted by the commission for the competition, and no compensation for their preparation shall be paid, and the author thereof shall be debarred from all further participation in the competition. The commission shall carefully examine the drawings of each competitor in competition and shall select one design as the design of the proposed building, and shall recommend its author as the architect for that building and return forthwith all other drawings to their authors. The Secretary of the Treasury shall thereupon appoint the architect so recommended and he shall perform all the customary duties performed by an architect in private practice, namely: The making of all preliminary sketches, the modification of his design to meet possible requirements of the commission, the preparation of a set of general working drawings to procure estimates; the preparation of a set of general details on a larger scale, a set of full-size drawings for molded, carved, or ornamental work, and a set of all other original drawings and specifications required by the commission. He shall supervise the construction of the building, and no payment shall be made to any contractor until the certificate of the architect has been received by the Secretary of the Treasury that the work has been executed in conformity with the contract. He shall file a complete set of the construction drawings in the Treasury Department, from which all duplicates shall be made, which duplicates shall be paid for out of the appropriation for the building. The architect shall be paid for his services a fee of five per centum upon the total cost of the work and the usual traveling expenses. The expenses of the commission and the fees of the architect shall be paid by the Secretary of the Treasury out of the appropriation for the building in the erection of which they were incurred.

SEC. 7. That the Secretary of the Treasury, upon the recommendation of the commission, shall authorize the architect to employ a competent clerk of the works, at a salary to be established by the commission, and he shall be paid for his services out of the appropriation for the building.

SEC. 8. That the Supervising Architect of the Treasury Department, under the direction of the Secretary of the Treasury, shall be the representative of the Government in all matters connected with the erection and completion of public buildings and the payment therefor. He shall receive proposals for the work and, with the approval of the architect of the building, he shall award the contracts therefor. He shall perform all other duties that now pertain to his office except such duties as are vested by this act in the architect of the building.

SEC. 9. That all acts and parts of acts inconsistent with this act are hereby repealed.

THE lien of a material man for materials furnished certain building contractors, by him, cannot be enforced against persons who entered into the original building contract merely as sureties that the contractor would turn over the building to the owner when complete, free from liens; the material also being charged to the contractors, and furnished solely on their credit. Lien notices must be recorded or filed for record; and where a notice was filed which was invalid, because there was no notarial seal attached to the affidavit thereto, no subsequent proof could be made as to any material fact to render such notice valid, and make it relate back to the time it was filed. Where parties enter into a trial on the merits of the case, without any objection, or demand to have the case tried by a jury, they cannot, on appeal, raise such objection. —Stetson & Post Mill Company *vs.* McDonald, Supreme Court of Washington, 32 Pac. Rep., 108.

NOTES FROM FOREIGN EXCHANGES.*

ARTISTIC PHOTOGRAPHY.

IN a caricature upon one of the recent expositions of "Objects d' Art," an exhibitor is represented as presenting to the jury a most gorgeous and ridiculous stove decorated with all sorts of flutings, bands of copper, fender, etc. The indignant jury say to him: "But, sir, your stove can be made to heat a room, or a studio; you can make a fire in it." "On the contrary," replies the exhibitor, "It had no stovepipe, hence is entirely useless, and so enters at once into the category of objects of art!"

The Photo Club seems to have been somewhat inspired by this same spirit, for it has refused admission to its exhibit of all kinds of negatives having any practical utility whatever. As a matter of course, architecture is thus excluded, as well as the reproduction of furniture, carvings, panels, pictures, etc.

The members of the club "work for their own personal satisfaction and for the glory of photography without any preoccupation as to the sale of their wares." Photography is for them a creation — it means the production of a work destined to please the human imagination. Truly, some of these photographers are real artists, since they have the rare quality of the eye that knows how to see nature, and of the heart that knows how to appreciate it. There are, indeed, charming effects from the woods. There are evening storms and evening sunsets of an incomparable poetry, while some of the Alpine landscapes are quite irresistible. Sometimes even their animals are rendered in a style superior to that of the painter, and all through one feels that what they call their "studies" are, in fact, a real reflection of true nature. As for their portraits, not only is nature there, but it is idealized to its highest limit.—*La Semaine des Constructeurs.*

A GROTESQUE MONUMENT.

A considerable number of workmen, masons, stonecutters, etc., have recently addressed a long and curious letter to the deputies from Haute-Vienne, begging them to inaugurate a new departure in legislation, the result of which shall be at the same time both useful and grandiose. They desire the enactment of a law which shall give the moral and pecuniary support of the government to the scheme of erecting before the end of the century a gigantic monument in that part of France.

This edifice, say the petitioners, would be destined as a great observatory to discover the unknown and to facilitate the march of progress toward the good and the beautiful, and serve at the same time as a glorification of the working classes, that for centuries have left their homes in that part of the country to accomplish their high mission as the builders of the great cities, the roads, the railways and the canals of France.

IN GREECE.

The French school at Athens is about to undertake a new series of excavations at Tegia, and the Greek minister of public instruction has just appointed a commission charged with making estimates of the value of land, and continuing condemnation proceedings. It is particularly desired to open up a temple of Minerva, which was considered as one of the oldest monuments of the Peloponesus. Owing to the constant and very considerable jar and vibration produced by the incessant passing of vehicles in the vicinity of the famous observatory at Paris, and the consequent difficulty of making absolutely exact and accurate observations with very delicate instruments, it now appears possible that this institution will be removed from the city. Designs for this purpose have already been prepared and are now being considered. The construction of a new observatory would not necessitate any considerable expense to the government, since the large grounds occupied by the present building could be sold at a high price.

THE DESTRUCTION OF WOOD BY CONTACT WITH DAMP MASONRY.

The disastrous results often occasioned by the imbedding of timber into newly built walls is well appreciated by experienced mechanics, but the reasons and some simple precautions are not so well understood. It is a certain fact that the pine and other soft woods rapidly deteriorate in strength either by decay or otherwise when brought in contact with the moisture produced by most kinds of masonry. On the other hand, oak and those woods known as "hard" resist very much better under the same conditions.

We have noticed that always, when a beam or joist was buried directly in and surrounded by masonry it ended by rotting where there was even a little moisture. Whereas oak beams, even of the twelfth century, are frequently found in a good state of preservation. Hence we would most strongly approve of those builders who save the old oak beams that they take out of buildings and save them to make thin pieces of, and then nail these same pieces on the under sides of new pine beams so as to isolate them from the masonry.

In Belgium it is customary to nail upon all sides of the joists where they enter the walls, thin pieces of *old* oak, forming all around it a sort of covering or a small oaken box. Old oak is always taken in preference, and to be of use it must be at least absolutely seasoned and free from sap.

There are also certain other isolating substances than oak. Some masons wet up clay in a little water and cover those portions of beams or joists that will come in contact with masonry. But

* Translated and arranged for THE INLAND ARCHITECT by W. A. Otis.

the very best insolation is atmospheric air, especially if it be dry. In order to preserve the soft woods by means of air it is necessary to place between the beams and brickwork, plugs or loose pieces which keep the lime away from the wood and permit a circulation of air. Beams of soft wood can advantageously be set upon fragments of perfectly dry hard brick or pieces of tile, allowing the air opportunity to circulate between them and then around the beam. We prefer, however, the pieces of oak as referred to above, since the dampness or condensation of moisture in the atmosphere is less liable to be deposited on the wood than brick or tile.—*La Semaine des Constructeurs.*

OUR ILLUSTRATIONS.

Residence in Cincinnati, Ohio.

Residence in Washington, D. C.

Old Swedish Church. E. Eldon Deane, del.

Accepted Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Tully & Clark, architects.

Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by F. C. Bonsack, architect.

Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by Eames & Young, architects.

Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by Shepley, Rutan & Coolidge, architects.

Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by Stewart, McClure & Mullgardt, architects.

Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by Grable & Weber, architects.

INSTRUCTIONS FOR ARCHITECTS, IN PREPARING DESIGNS FOR A NEW YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, TO BE ERECTED IN THE CITY OF ST. LOUIS, MISSOURI, ON THE NORTHEAST CORNER OF GRAND AND FRANKLIN AVENUES.

The designs submitted are to conform to these requirements so far as it proves practicable and desirable to have them do so.

If in any particular they do not follow them the committee will use their discretion and will receive or reject them, according as the justice to the competitors or the interest of the undertaking itself may seem to require.

The following drawings are required:

Plans of all the stories, and the basement; the last to show the position of the building on the ground.

An elevation of the south front.

One perspective.

One longitudinal section, taken east and west.

The plans, elevation and section are to be drawn to a uniform scale of sixteen feet to the inch.

PERSPECTIVE.

All measurements pertaining to the perspective in the following description are on the scale of one-eighth inch to the foot and must be drawn accordingly:

Measure distance of 55 feet eastward on the Franklin avenue lot line from the southwest corner of lot, indicating a picture plane at this point at an angle of 40 degrees to the Franklin avenue lot line; then project the axis line at right angles to the picture plane, intersecting at the same point where the plane intersects with the lot line on Franklin avenue; then measure distance 300 feet from the point of intersection southwestward on the axis line to establish the point of sight. Project lines parallel to the two fronts of building from the point of sight to the picture plane, to establish the vanishing points.

The point of sight or horizon line is to be drawn ten feet above the grade at the southwest corner of building.

The perspective is to be drawn without shade or shadows.

There is to be absolutely no shade or shadows cast, the perspective is to be devoid of all surroundings. A single figure is to be drawn in foreground to indicate the scale.

The plans are to be drawn in black on white paper, with the names and dimensions of the rooms indicated.

The lettering and figuring is to be plain and simple.

There is to be no indication of the decorative treatment of either floors or ceilings.

A brief typewritten description may accompany the drawings, calling attention to special points.

The drawings are not to be framed or glazed.

The six competing architects will in due course of time present to the building committee a list of names chosen from members of the profession, from which list the building committee will select one as an expert to adjudge the comparative merits of the designs handed in.

Said list to be comprised of architects outside of the city of St. Louis. The decision of the expert is not to be binding on the committee.

It is understood that the architect whose design is chosen first will be given the opportunity of verifying his estimate as to total cost of the building, should it be considered questionable by the building committee to construct the building according to his designs and general provisions for the amount of the appropriation.

Each competitor is to be furnished with a blue print survey showing sewers and grades.

Plans are to be submitted by noon of April 10, to the general secretary of the Association, and are to be without any number or device whatever or anything by which the author can be known or distinguished.

The author's name is to be inclosed in a blank envelope.

The envelopes and plans are to be numbered by the general secretary in the order in which they are received.

The cost of the building is to be $100,000. If in the plans selected the committee fears the cost will exceed $110,000, the committee is to have the right to verify the estimate and to reject plans if not within it.

The five unsuccessful competitors are to be paid $200 each, and the association is to have the right to use any minor feature of their plans.

The association is to have the right to abandon the project upon paying each of the competitors $200.

The successful competitor is to be paid according to the schedule of the American Institute of Architects.

The conditions of competition were adhered to with the exception of referring the designs to a competent "judge" for an opinion as to the comparative merits of the designs submitted. This was not done; as the committee, after the designs were submitted requested the competing architects to waive that part of the conditions, and allow them to make their own selection of designs.

Photogravure Plate: Residence of S. M. Kennard, St. Louis, Missouri. W. Albert Swasey, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

The Hudson Building, Detroit, Michigan. M. L. Smith, architect.

The Edinburgh Apartment Building Chicago. Charles S. Frost, architect.

Three Houses, Quincy, Massachusetts. Herbert Moseley, architect, Boston.

Building for the Leland Stanford University, San Francisco, California. A plate showing View in Rotunda also given.

View in Library, Residence of S. M. Kennard, St. Louis, Missouri. W. Albert Swasey, architect. A plate showing View in Parlor also given.

CORRESPONDENCE.

CLEVELAND, Ohio, June 19, 1894.

DEAR SIR,—I undertook to build a house for a man with the understanding that if he should not build a certain sum would be charged for my services, which he now refuses to pay because I have kept the plans and specifications. Can you cite me authority in the way of supreme court decisions that drawings furnished to clients are and always remain the property of the architects?

I remain, yours respectfully, ————

It is our opinion that Mr. —— ought to turn over the plans and specifications for which he agreed to receive partial payment, and collect his money. He will then be in the position of having collected on account. If the owner ever proceeds to use the plans and erect the building, the architect (provided he is in a position to prove his contract with the owner) can then collect the balance. It will not hurt his case if he is obliged to give a receipt for the payment "in full" if he adds "as per agreement." If he persists in holding on to his plans he will never collect his fee out of court or in court. It has never been decided in any court that an architect may retain his plans and then collect his fee. If the building is completed, then, all his services having been rendered, he may retain his plans and give the owner a set of copies, if the owner asks for them, and in that case will have no trouble in collecting his fees. This is common sense as well as law. Many young architects have got into trouble and lost their fees by obstinately insisting on the fiction that they have entire control of all their drawings.—EDITORS INLAND ARCHITECT.

ASSOCIATION NOTES.

BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

The officers, committees and lecturers for the year in the department of architecture of the Brooklyn Institute of Arts and Sciences are as follows:

Officers for 1894-95, elected May 16, 1894—Walter Dickson, president; Isaac E. Ditman, vice-president; Washington Hall, secretary; Gustave Jahn, treasurer.

STANDING COMMITTEES: Current Work—Albert E. Parfitt, William Danmar, Franklin W. Hooper.

Museum and Library—George L. Morse, Richard M. Upjohn, Barr Ferree.

Competitions—A. G. Thomson, J. M. Hewlett, George P. Chappelle.

Professional Practice—Louis De Coppett Berg, I. E. Ditmars, Charles T. Mott.

Social Intercourse—H. P. Fowler, F. J. Berlenboch, Jr., Oswald Spier.

Finance and Audit—J. B. Snook, Stephen W. Dodge, Frank Quimby.

Committee on Architectural School, and Exhibitions, not yet appointed.

WASHINGTON STATE CHAPTER A. I. A.

At a meeting of architects from Tacoma and Seattle, Washington, on May 10, a State Chapter of the American Institute of Architects was formed under the title of the Washington Chapter of Architects. The following officers were elected: President, W. E. Boone, of Seattle; first vice-president, W. H. Wilcox, of Seattle; second vice-president, G. W. Bullard, of Tacoma; secretary, C. W. Saunders, of Seattle; treasurer, C. C. Evers, Seattle. The following architects were present: From Seattle—W. E. Boone, W. H. Wilcox, C. W. Saunders, Charles H. Bebb, James Stevens, Albert Wickersham, G. H. Parks, Emil De Neuf; from Tacoma—G. W. Bullard, William Farrell, Albert Sutton, A. L. Robinson, Louis Meudel, I. C. Houser, A. J. Russell, C. B. Talbot.

The architects of Washington are to be congratulated in so successfully forming a Chapter, and while but one of their members, Mr. G. W. Bullard, is now a member of the Institute, the Chapter will be a valuable accession, and should include every reputable architect in the state.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The Chicago Architectural Sketch Club have been on their usual summer sketching trip, spending several days at Burlington, Wisconsin. The days were well spent. On the first morning there was sketching by the river while the mists were still rising from

the water. Later, a trip was taken up the stream by boat. In the evening barges conveyed them and the Bantwood and Vanderpool painting classes to Brown Lake, where five boat loads were launched upon the water. A German sängerbund, upon floats, filled the air with music and colored fire, while the moon and lantern-lit shores formed the background of an evening worth long remembrance. Trips were made in all directions for sketches. Old houses, poplar trees, water, meadow and sunset furnished a sufficient variety of subjects for the pleasure of all.

Among the most enthusiastic present were Messrs. H. M. G. Garden, Schaefer, Johnson and Buck; also Messrs. Dean and Chaffee, who made the outward trip upon their wheels. Probably another excursion will occur in the fall. The C. A. S. C. has always been commendably forward in encouraging outdoor sketching. The weekly classes at the clubrooms will continue through the summer for the benefit of those who attend.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, July 10, 1894.

The half-year just closed was full of disappointment to most manufacturers, builders and business men. The extent and force of the depression that set in over a year ago in earnest was not even guessed at. It has been the peculiarity of all panics and depressions that the times of their comings and goings could not be known. The cause of the existing abnormal condition is to be found in such facts as these: Production has been very greatly overwrought; cost of capital has been out of fair proportion to returns; and thirdly, under these influences the individual has not been able to absorb his quota of the wealth produced. This is no abstract thought or assertion but a painfully practical truth. Until the readjustment now in progress is effected, as far as is possible, the present strained conditions will remain. There seems to be an abundance of money to effect the exchange of farm and shop products and to allow the business of the country to be done on its present basis; but there does not seem to be such an abundance of means available as opens up opportunities and stimulates enterprise to exertion. Building has been fairly active, as is shown in the statistics of building material absorbed, but the anticipations of last year have been far from realized. The iron and steel trades have suffered, the production this year falling to one-half or less normal conditions. Lumber has dragged and prices have left barely visible margins. Brick and cement makers, wall paper interests, planing mill people, and all the long list of manufacturers whose work goes into house, mill and shop construction, have suffered this year. Railroad traffic has touched the lowest figures per mile known for a generation. Bankers are weary of the long waiting. The national lawmakers have hung onto their job while the business interests groaned. Weaklings in all channels have been weeded out, and improved business methods have come in to some extent. While suffering has been general, it has not been without its lasting advantages. The prospects are favorable for an early autumn revival of trade and manufacturing as well as building. The low prices of material will stimulate. Yet patience is requisite. The improvement will be on safe lines. Speculation will have very little to do in unsettling business calculations in the future, and stock watering schemes will have less opportunity than ever of covering up enormous profits. We have entered an era of low prices and of better opportunities for men of moderate means.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architects Watsou & Hazleton: For M. R. Leyden, at 1613 Monroe street, a three-story residence, 30 by 58 feet in size; to have a handsome stone front, hardwood interior finish, all the modern sanitary improvements, mantels, gas fixtures, ranges, fireplaces, furnace; cost $10,000. For Mr. Langlauds, at Forty-third street and Carroll avenue, a two-story flat building, 22 by 60 feet in size; to be of frame construction, have all the improvements, stone basement, etc.

Architect George Grussing: For John Collins, at 922 Walnut street, a three-story and basement flat building, 24 by 67 feet in size; to have a stone front, all the modern plumbing, mantels, gas fixtures, furnaces. For J. S. Calley, at 923 Walnut street, a two-story and basement flat building, 24 by 68 feet in size; to be of stone front, have all the sanitary improvements, mantels, laundry tubs, gas fixtures, ranges and fireplaces, furnaces, etc. For Louis Jones, on Basil avenue, near Humboldt Park, a two-story and basement flat building, 23 by 60 feet in size; to have a pressed brick and stone front, all the sanitary improvements, mantels, gas fixtures, furnaces, etc.

Architect S. N. Crowen: For Thomas O'Connor, a three-story store and flat building, 22 by 65 feet in size; to be of stone front, have all the modern plumbing, mantels, gas fixtures, ranges, fireplaces, etc. For Frank Farrell, a two-story residence, 28 by 50 feet in size; to be of frame with stone basement, have all the sanitary plumbing, mantels, electric light, etc. For L. A. Barnes, at Sixty-fifth street and Union avenue, two two-story double flat buildings, 96 by 65 feet in size; to have pressed brick and stone front, all modern sanitary improvements, mantels, gas fixtures, fireplaces, furnaces, etc. For C. B. Jerome, at Michigan avenue, near Fifty-fifth street, a two-story residence, 23 by 65 feet in size; to have a stone front, hardwood finish and mantels; cost $10,000.

Architect J. E. O. Pridmore: For Evan Lloyd, a one-story addition, 101 by 100 feet in size, to the Forestville building, on Cottage Grove avenue and Forty-fifth street; to be of pressed brick and stone, have additional plumbing, etc.

Architect H. C. Koll: For Frank Friedel, at 287 Center street, a four-story flat building, 26 by 80 feet in size; to be of pressed brick and stone front, mansard roof, etc. For the Bethlehem Church, at 143 Diversey place, a two-story and basement parsonage, 26 by 68 feet in size; to be of pressed brick and stone, have gable roof of slate, hardwood finish and mantels, gas fixtures, ranges and fireplaces, steam heating. For William Lindgreu, at 1322 Wolfram street, a three-story flat building, 25 by 55 feet in size; to have a pressed brick and stone front, hardwood finish and mantels, gas fixtures, the modern plumbing, furnaces, etc. For M. Carroll, at Garfield avenue, a three-story and attic flat building, 28 by 50 feet in size; first story to be of stone and above of pressed brick and slate, all improvements.

Architect R. G. Pentecost: For J. E. Jenniugs, at 834 Warren avenue, a two-story flat building, 20 by 72 feet in size; to have a stone front, all modern plumbing, mantels, gas fixtures, ranges, fireplaces, laundries, furnaces.

Architect L. G. Hallberg: For J. P. Smith, at State street, near Ontario, a four-story store and flat building, 40 by 43 feet in size; to have a front of pressed brick and stone, the best of modern improvements. For J. V. A. Weaver, at the corner of State and Ontario streets, a four-story apartment house, 40 by 65 feet in size; to be of pressed brick and stoue fronts, have all modern plumbing, mantels, gas and electric fixtures, etc.

Architect Robert S. Smith: For John C. Foltz, at Western avenue, Boulevard and Thirty-fifth street, a two-story flat building, 31 by 66 feet in size; to be of stone front, have the modern sanitary improvements, mantels, gas fixtures, furnaces.

Architect H. R. Wilson: For J. Q. McAdams, at Forty-ninth street and Vincennes avenue, a three-story and basement flat building, 25 by 75 feet in size; to have a stone front, hardwood interior finish and mantels, electric light, etc.

Architects Ostling Brothers: For Alfred Krantz, at Walnut street near Ashland avenue, a two-story frame house, 22 by 32 feet in size; to have plumbing, gas fixtures, etc.

Architects Fry & Cunningham: For J. L. Gregory, at Lawndale avenue near Twenty-second street, a double two-story flat building, 50 by 65 feet in size; to have a front of pressed brick and stone, all the modern sanitary plumbing, mantels, gas fixtures, laundries, furnaces. For L. A. Budlong, at Bowmanville, a two-story basement and attic residence, 40 by 47 feet in size; to be of frame construction, with blue Bedford rockfaced stone basement, elegant hardwood interior finish and mantels, gas and electric fixtures, heating, etc.

Architect W. H. Milner: For L. Fence, at Bloomington, Illinois, a two-story residence; frame, stone basement, slate roof, all the sanitary improvements, gas fixtures, etc.

Architect I. C. Zarbell: For Messrs. Williams & Bahnholzer, at Monroe street near Kedzie avenue, two two-story, basement and attic residences; to have stone fronts, all the modern sanitary improvements, mantels, gas fixtures, furnaces, etc. For Bulloch Brothers, at Moreland, three one-story brick stores; plumbing, gas fixtures. For M. Herman, at Francisco street near Lake street, a two-story store and flat building, 25 by 58 feet in size; to have a pressed brick and stone front, sanitary improvements, gas fixtures.

Architect Clinton J. Warren: Made plans for St. Chrysostom Church, 65 by 80 feet in size; to be built at Dearborn avenue near Schiller street; to be of brick and stone, have improvements; it will be only a temporary building.

Architects Simeon B. Eisendrath & Co.: For S. W. Straus, at 1231 Wabash avenue, a four-story store and flat building, 25 by 64 feet in size; to be of stone front, have all improvements.

Architects Faber & Pagels: For Dr. C. W. Zaremba, at 1516 Milwaukee avenue, a three-story and basement store and flat building; to be of pressed brick and stone front, have all improvements. For F. Classen, a two-story residence, 22 by 55 feet in size; to be erected at Humboldt boulevard; to be of frame with stone basement, have the modern plumbing, gas fixtures, mantels, furnace, etc.

Architects Huehl & Schmid: For the Ketcham Wagon Company, a two-story factory, 200 by 226 feet in size; to be erected at Chicago Heights. Also, boilerhouse and other buildings. For Messrs. Wood, Smith & Co., at Chicago Heights, a series of buildings: a two-story shipping room and office, 50 by 74 feet in size; blacksmith shop, 60 by 168; finishing shop, 154 by 50, and other buildings. For the Abbott Machine Company, at Chicago Heights, a two-story factory, 150 by 50 feet in size; to be of common brick. For William Loeb, at 142 Michigan street, a five-story store and apartment house; to be of pressed brick and stone front, have mantels, gas fixtures, modern plumbing, etc.

Architect A. Louek: For W. F. Demien, at Ogden avenue near Trumbull, a three-story flat building, 25 by 58 feet in size; to be of stone front, have the sanitary improvements, mantels, gas fixtures, ranges, furnaces. For B. Vanderlip, on Bonney avenue near Twenty-fourth street, a two-story and basement residence, 22 by 42 feet in size; to have a pressed brick and stone front, hardwood finish and mantels, furnace, etc.

Architect E. E. Snyder: For T. Sullivan, at the corner of Trumbull avenue and Congress street, a two-story flat building, 24 by 56 feet in size; to have a pressed brick and stone front, mantels, gas fixtures, furnaces, etc.

Architect Thomas H. Mullay: For F. W. Murray, at 1294 Congress street, a three-story flat building, 22 by 60 feet in size; to be of stone front, have all the modern sanitary improvements, mantels, gas fixtures, laundries, steam heating. For M. Breen, at 414 Winchester avenue, a three-story flat building, 22 by 60 feet in size; to have a stone front, hardwood interior and mantels, modern plumbing, gas fixtures, furnaces. For Messrs. Delaney & Murphy, at Forty-sixth street and Union avenue, a frame house, 22 by 55 feet in size; to have bathrooms, closets, mantels, gas fixtures. For J. Gaynor, remodeling and additions to building at West Madison street.

Architect C. M. Palmer: For Houore Brothers, six stores, to be erected on State and Fifty-fifth streets; brick, stone, iron store fronts, water closets, sinks.

Architect George Schuberth: For John P. Hoffman, at Newport avenue near Clark street, a two-story flat; to be of pressed brick and stone front, have all modern sanitary plumbing, furnaces, etc. Also made plans for two two-story frame residences to be erected at Hiusdale.

Architects Bright & Burfeind: For F. M. Barber, at Boulevard place between Vincennes avenue and St. Lawrence avenue, a three-story and basement flat building; 27 by 60 feet in size; to be of stone for the first story and above of roman pressed brick; the interior to be finished in oak, have mantels, gas fixtures, steam heat. For Captain Cadman, at Clifton Park avenue near Ogden avenue, a three-story flat building, 25 by 60 feet in size; to have a stone front, interior to be finished in Georgia pine and white pine, have the best of plumbing, mantels, gas fixtures, furnaces, etc.

Architect Robert C. Berlin: For W. H. Colvin, at Cottage Grove avenue and Forty-seventh streets, a two-story and one-story buildings, 100 by 100 feet in size; to be of pressed brick and stone, have plumbing, etc.; will contain stores and offices.

Architect C. M. H. Vail: For Thomas Turner, at Addison street near Lincoln avenue, a two-story and basement residence, 34 by 50 feet in size; to be of frame with stone basement, have plumbing, mantels, gas fixtures.

Architects Mayo & Curry: For Peun Cotton Mills, at Fulton, Illinois, a three-story factory, 75 by 236 feet in size; to be of common brick, mill construction.

Architect James Burns: For D. O'Connell, five two-story resideuces; to be erected on Forty-eighth street and Prairie avenue, to have stone fronts, the best of sanitary plumbing, mantels, gas fixtures, steam heating, etc. For Jacob Leskey, at Newbury avenue and Fourteenth street, a four-story store and flat building, 100 by 50 feet in size; to be of pressed brick and stone front, have modern plumbing, mantels, gas fixtures, steam heating.

Architects Cowles & Ohrenstein: For the Stone Shoe Manufacturing Company, at Pontiac, Illinois, a three-story factory, 150 by 40 feet in size; to be of pressed brick and terra cotta front.

Architect W. T. Lesher: For S. W. Roth, at Walnut street east of Central Park boulevard, two two-story residences, to have stone front, copper cornices, the best of plumbing, gas fixtures, mantels, furnaces.

Architect Frederick Foehringer: For S. Arthur, a three-story and basement flat building, 22 by 80 feet in size; to be erected at Larrabee street near Eugenie; to be of pressed brick and stone front, have the sanitary improvements, gas fixtures, mantels, furnaces, etc. For Robert Nicholson, alterations and additions to building on Hudson avenue near Center street; pressed brick, new plumbing, mantels, gas fixtures, furnaces.

Architect Julius Speyer: For Joe McDonald a four-story store and flat building, 80 by 80 feet in size; to be erected at Milwaukee avenue and Halsted streets; to be of pressed brick and stoue front, have all the improvements, steam heating, etc.

Architect H. P. Harned: For W. T. Underwood, at the corner of Van Buren street and Marshfield avenue, a three-story store and flat building, 100 by 40 feet in size; to have two fronts of pressed brick and stone, all the sanitary improvements, mantels, gas fixtures, etc.

Architects Thomas & Fuller: For Fritz Greisbach, a four-story and basement, store and apartment house, 50 by 150 feet in size; to be erected on Fiftieth court and Cottage Grove avenue; the front will be of blue Bedford stone, the interior to be finished in oak, have all the best of modern improvements, electric and gas fixtures, ranges and fireplaces, steam heating, elevators, marble and tile work, laundries and dumb waiters; cost, $65,000.

Architects Brompton & Lawson: For Mrs. Emily Thompson, a two-story, basement and attic residence, 26 by 45 feet in size; to be of frame with stone

basement, have all the modern plumbing, mantels, gas fixtures, furnace, speaking tubes, bells, etc.; to be erected on Wilson avenue near Wright street, Ravenswood. For Mrs. Elizabeth Long, at Austin Heights, a two story, basement and attic flat building, 28 by 60 feet in size; to be of frame with stone basement, have mantels, gas fixtures, steam heating. For E. E. Wagner, at Oak Park, a two-story and basement residence, 24 by 45 feet in size; to be of frame with stone basement, have gas fixtures, furnace, mantels, etc.

Architect George W. Maher: For Miss Stevens, a two-story and basement flat, 30 by 70 feet in size; to be erected on Forty-fourth street; to be of stone front, have the sanitary plumbing, mantels, gas fixtures, furnaces, etc. For M. Matson, at Edgewater, a two-story residence, 35 by 45 feet in size; to be of frame with stone basement—boulders—have hardwood finish and mantels, electric light and hot-water heating. For C. S. Gilbert, at Wausau, Wisconsin, a two-story residence, 30 by 40 feet in size; to be of frame construction, have stone basement, hardwood finish, electric light, furnace, etc.

Architects Raeder, Coffin & Crocker: For A. E. Kent & Son, at the southeast corner of Van Buren and Franklin streets, a seven-story, wholesale building, 52 by 105 feet in size; to be of stone, pressed brick and terra cotta; it will be of mill construction and something novel in the way of construction; have interior finished in Georgia pine, electric light, elevators and steam heating; cost, $60,000. For Jonathan Clark, at the southwest corner of State and Sixteenth streets, a six-story, wholesale building, 63 by 152 feet in size; to be of pressed brick and stone, have steam heating, electric light, elevators, plumbing, etc.; cost, $50,000. For S. E. Bennett, at Fort Dodge, Iowa, a handsome, two-story and attic residence, 30 by 60 feet in size; to be constructed of pressed brick and stone all round, have slate roof, hardwood interior finish, and mantels, best of sanitary plumbing, hot-water heating, etc.; also two-story brick barn.

Architects Shipley & Jones: Made plans for the Children's Orphanage—donated by Mrs. R. A. B Hobbs—to be erected at Lake Bluff; it will be three stories and basement, of frame construction, have cement floor, plumbing, furnace, etc.

Architects Hallstrom & Peterson: For John Gruschow, on Perry street, near Graceland avenue, Ravenswood, a two-story frame house, 24 by 44 feet in size; to have brick basement, sanitary plumbing, mantels, gas fixtures.

Architects Jones & Stoddard: For M. D. Williams, a three-story aud basement residence, 30 by 60 feet in size; to be erected on Monroe street near St. Louis avenue; to be of pressed brick and stone front, have the best of plumbing, gas fixtures, mantels, steam heating, etc.

Architect William Gauger: For D. J. Kennedy, at Washington boulevard near May street, a four-story and basement flat building, 25 by 100 feet in size; to have a stone front, hardwood finish, and mantels, gas fixtures, steam heating, etc.

Architect Julius H. Huber: For Dr. E. Giljohann, at Evans avenue near Sixty-seventh street, a two-story and basement residence; to be of bnff pressed brick and stone front; have hardwood finish and mantels, gas fixtnres, etc.

Architect Ira C. Saxe: For O. Lindberg, on Sixty-third street, a three-story store and flat building, 38 by 85 feet in size; to be of stone front, have all the sanitary improvements, gas fixtures, mantels, steam heating, etc.

Architect H. B. Wheelock: For L. Cutler, at Forty-sixth street near Grand boulevard, a four-story flat building, 50 by 71 feet in size; to have a stone front, hardwood finish and mantels, gas fixtures, electric light, steam heating, etc.

Architect Charles A. Strandel: For C. G. Isaacson, at 1729 Sherman place, a four-story flat building, 22 by 80 feet in size; to be of stone front, have the sanitary plumbing, mantels, gas fixtures, furnaces, etc.

Architect Joseph Bettinghofer has completed plans for the completion of St. Alphonsus Catholic church, 88 by 240 feet in size; on the southwest corner of Southport avenue and Wellington street; the basement is already in and the church proper will now be completed. It will be constructed of red pressed brick with blue Bedford stone trimmings and slate roof. The iuterior will be handsomely finished in oak and ornamental plastering, frescoing, etc.; electric lighting, steam heating, plumbing, etc., will be put in later on. The seating capacity will be thirteen hundred, besides the basement which has seats for twelve hundred and will be used for children's services. The design shows a handsome edifice in the Gothic style of architecture; they own the whole block bounded by Southport avenue, Wellington avenue, Perry street and Oakdale avenue. When completed the total expenditure will be about $250,000.

Architect D. A. Blythe: For George Harris, on West Monroe street, a three-story flat building, 24 by 61 feet in size; to be of pressed brick and stone front, have the sanitary plumbing, mantels, gas fixtures, hardwood finish, etc.

Architect William Thomas: For William McDermott, on Jackson street near Oakley avenue, a two-story residence, 24 by 55 feet in size; to have a stone front, all the modern plumbing, mantels, gas fixtures, steam heat, etc.

Architects F. and E. Bauman: For J. Jordan, at 1545 School street, a three-story and basement flat building, 24 by 54 feet in size; to be of pressed brick and stone front, have all the sanitary improvements, mantels, gas fixtures, furnaces, etc.

Architects Curtis & McDonald: For John H. King, at 562 West Polk street, a three-story store and flat building, 24 by 50 feet in size; to have a front of pressed brick and stone, all the modern plumbing, mantels, gas fixtures, etc. For Salvator Pusatere, at 223 Taylor street, a three-story [illegible] basement store and flat building, 24 by 50 feet in size; to be of pressed b[illegible] and stone front; have all improvements.

Architect Francis J. Norton: For George Kerwin, at Ga[illegible]evard and Wentworth avenue, a six-story store, apartment and d[illegible] of stone front, have all the latest modern improvements.

Architect J. P. Hettinger: For Mrs. K. McBear[illegible] and 5[illegible] Mohawk street, a double three-story flat building, 50 by 70 feet [illegible]ze; to have a stone front, all the sanitary plumbing, mantels, gas fixtures, etc. For Fred Kabel, on Sedgwick street, a three-story flat building, 23 by 60 feet in size; to be of stone and pressed brick front, have all the modern improvements,

Architect J. H. Moore: Made plans for extension of basement of North Congregational church, Englewood; to be of brick and stone, have gravel roof; will put in plumbing and probably heating.

Architect Victor Hellstrom: For M. Peterson, a two-story flat, 25 by 55 feet in size; to be of stone front, have hardwood finish and mantels, electric light, gas ranges and fireplaces, steam heating, etc. For Jacob Perlman, a three-story flat building; to be erected on West Fourteenth street; to be of pressed brick and stone front. For Mrs. E. Petersel, at 1210 Wrightwood avenue, a two-story and basement double resideuce, 37 by 60 feet in size; of pressed brick and stone front, and mansard roof; the modern plumbing, mantels, steam heating, electric light, etc. For Mrs. E. Lundahl, at 810 Fairfield avenue, a three-story and basement flat building, 25 by 56 feet in size; of stone front, all sanitary improvements, hardwood finish and mantels, gas fixtures, ranges and fireplaces, and steam heating. For Mrs. Mary Deyl, at 6528 Peoria street, a three-story and basement flat building, 25 by 54 feet in size; of stoue front, hardwood finish, mantels, gas fixtures, etc.

Architect Arthur Foster: For J. H. Howard, on Armour aveuue and Twenty-ninth street, a three-story flat building; to have a stone front, hardwood finish and mantels, gas fixtures, etc.; cost $10,000.

Architect Louis Lehle: For the Standard Brewing Company, at Twelfth street and Campbell avenue, a four-story and basement malthouse and kiln, 122 by 110 feet in size; to be constructed of common brick with pressed brick trimmings, have all the necessary appliances, plumbing, etc.; cost $40,000. For Thieme & Wagner Brewing Company, at Lafayette, Indiana, a brewhouse and malthonse, six stories; to be of pressed brick front; to be of steel construction and strictly fireproof; they are now tearing down old buildings. For C. Birkhofer Brewing Company, at Minneapolis, a new brewery plant, complete with bottling establishment and barn; cost $100,000.

Architect F. V. Buschick: For A. C. Carll, a two-story and basement residence, 28 by 64 feet in size; to have a neatly designed stone front, hardwood finish, mantels, gas fixtures, furnace, etc.; to be erected at the corner of Catalpa and Perry streets. For H. P. Carll, at next lot to above, a two-story frame residence, 27 by 63 feet in size; to have a stone basement, hardwood finish and mantels, gas fixtures, electric bells, speaking tubes, laundry tubs, furnace.

Architects Schroeder & Koster: For W. A. Swenk, at 5420 Morgan street, a two-story flat building, 22 by 50 feet in size; to be of stone front, have the sanitary plumbing, gas fixtures, etc. Also, made plans for St. Joseph's Catholic Church school, to be erected at Hammond, Indiana; it will be two stories and basement, 41 by 41 feet in size; have pressed brick and stone front, plumbing, etc. Also made plans for a three-story and basement store and flat building, 26 by 65 feet in size; to be erected at Forty-seventh street and Union avenue, for Tim Keeler, to be of pressed brick and stone front, have all the sanitary improvements, mantels, etc. For S. Hindlander, at Fifty-third street and Ashland avenue, a three-story store and flat building, 25 by 75 feet in size; to be of stone front, have the modern plumbing, gas fixtnres, etc.

Architect T. H. Mullay: For F. W. Murray, at 1294 West Congress street, a three-story store and flat building, 22 by 54 feet in size; to be of stone front, have all the sanitary improvements, mantels, gas fixtures, etc. Also, made plans for a two-story residence, 32 by 50 feet in size; to be erected at Valparaiso, Indiana; to be constructed of brick and frame with stone basement, have hardwood interior finish, gas fixtures, mantels, hot-water heating, etc.

Architect C. W. Almquist: For J. Hedman, on Western avenue and Division street, a three-story flat, 22 by 72 feet in size; to be of stone front, have the sanitary plumbing, gas fixtures, mantels, etc. For G. W. Milliken, at Vernon avenue and Thirtieth street, a four-story and basement apartment house, 58 feet front; to be of stone front, have marble entrance, the best of modern sanitary arrangements, hot-water heating, etc.

Architect C. W. Nothnagel: For John Stuart, at 6838 Langley avenue, a two-story flat building, 25 by 52 feet in size; to be of pressed brick with stone trimmings, have the sanitary improvements, gas fixtures, mantels, etc.

Architect George Grussing: For John Duffy, at 27 Sheridan avenue, a three-story, basement and attic flat building, 22 by 80 feet in size; to have a front of stone, all the modern plumbing, gas fixtures, ranges and fireplaces, sideboards, mantels, hardwood finish, electric wiring, etc. For Louis Jones, at Basil avenne near Humboldt Park, a two-story and basement flat building, 23 by 60 feet in size; to have a pressed brick and stone front, the sanitary plumbing, mantels, gas fixtnres, laundry fixtures, bells, tubes, etc. For Jesse Marquette, on Wolcott avenue, Ravenswood, a two-story frame residence, 25 by 45 feet in size; to have a stone basement, sanitary improvements, gas fixtures, mantels, gas ranges and fireplaces, furnace, etc. For Raymond Cardona, at 959 Park avenue, a three-story and basement flat building, 24 by 61 feet in size; to have a stone front, hardwood interior finish, mantels, gas ranges and fireplaces, furnaces. For Peter Gaynor, on Adams street near California avenue, a three-story and basement flat building, 33 by 58 feet in size; to have a stone front, hardwood finish and mantels, gas fixtures, furnaces, speaking tubes, bells, etc. For David V. Thomas, at 900 Warren avenue, a two-story and basement flat building, 23 by 60 feet in size; to have a stone front, quarter-sawed oak finish, sideboards, furnaces, gas ranges and fireplaces, bells, tubes, cost $5,600.

Architect John P. Hettinger: For P. Ewel, at Austin avenue and Center street, a four-story store and flat building, 50 by 50 feet in size; to have a pressed brick and stone front, the sanitary improvements, mantels, gas fixtures, furnaces, speaking tubes, bells, etc.

Architect William Strippleman: For Fred Hoffmann, at 454 Orchard street, a three-story flat building, 25 by 58 feet in size; to have a front of Portland stone, all sanitary improvements, steam heating, etc. For John M. Smyth, at Jackson street near Aberdeen, a three-story and basement apartment house, 145 by 65 feet in size; to have a Portland stone front, the modern sanitary plumbing, gas fixtures, electric wiring, steam heating; also wagon shed in the rear, 73 by 80.

Architect J. M. Hoskins: For E. J. Eaton, at 855 Warren avenue, a three-story flat building, 23 by 72 feet in size; to be of stone front, have mantels, gas fixtures, steam heating, etc. For Messrs. Johnston & Lorentz, at Lexington street near Garfield Park, two two-story flats; to be of stone fronts, have all the sanitary plumbing, mantels, furnaces.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: The carpenter's strike has become a thing of the past, and work is going on as usual. Contractors are busy pushing to completion contracts delayed or interrupted by the strikes, which I cannot see had any effect on building in general.

Architects Crapsey & Brown report: For Presbyterian Church, Hamilton, Ohio, a church edifice; materials: stone, slate roof, furnace, stained glass, pews, organ, gas, plumbing, etc.; cost, $15,000. Parkersburg Presbyterian Church, Parkersburg, West Virginia; materials: stone, slate roof, stained glass, pews, gas, plumbing, furnace, etc.; cost, $25,000. For W. W. Smith, Cincinnati, a flat building, four stories high; materials: pressed brick, steam heat, tin roof, gas, plumbing, pine finish, etc.; cost, $25,000.

Architects Moorman & Gianinni report: For Mr. Clement Voss, a residence; materials: pressed brick, slate roof, furnace, glass, gas, plumbing, blinds, grates, mantels, etc.; cost, $8,000.

Architect Emil G. Rueckert has again drawn plans for a new market-house for Cincinnati; size, 350 by 30 feet; two stories high; materials: brick, iron, slate roof, grates, mantels, etc.; cost, $50,000.

Architect H. E. Siter has drawn plans for a town hall at Mount Washington, Ohio; materials: limestone and shingles, slate roof, cells, engine room and store; size, 44 by 69 feet; cost, $10,000. Also plans for an Episcopal church at Wyoming, Ohio; materials: stone, slate roof, stained glass, furnace, tiling, pews, etc.; cost, $10,000.

Architect Joseph G. Steinkamp reports: For Thomas Emery's Sons, a flat building; materials: pressed brick, slate roof, gas, plumbing, grates, mantels, etc.; cost, $8,000.

Dayton, Ohio.—Architect Frank J. Otter: For E. A. Stockwalt, a two-and-a-half story residence, size 42 by 71 feet; pressed brick, slate roof; cost $15,000. For William Gamble, a two-and-a-half story house, size 54 by 72 feet; brick, h[illegible] water; cost $15,000. For Thomas A. Segler, a two-story double brick residence, slate roof, hot air, size 42 by 75 feet; cost $11,000. For Aull Brothers, a five-story office and warerooms, size 51 by 118 feet; asbestos roof and steam heat; cost $16,000.

Minneapolis, Minn.—Architects Pardee & Richardson are drawing plans for a $230,000 apartment house, in Loring Park, of steel construction, with stone façades; building will be fireproof, with marble tiling and wainscoting in halls. An eastern syndicate furnishes the money.

Architect Harry W. Jones has completed plans for a three-story brick and stone store building, for R. O. Haywood, on Nicollet avenue, near Eighth street; to cost $50,000; building will be 69 by 110 feet and contain three stores. Also $60,000 flat building, on Vine place and Grant street, of red brick with stone trimmings.

Architect Warren Hayes has completed plans for the Fowler Memorial M. E. Church, 125 by 135 feet in size, on Lowry hill; building will be of jasper, with Lake Superior red sandstone trimmings, in modern Romanesque style.

W. S. Hunt has drawn plans for row of five houses on Humboldt street and Lake street south; to cost $15,000. Also for residence of Richard Evans, on Twenty-eighth street and Stevens avenue south, of brownstone and frame; to cost $20,000.

Pittsburgh, Pa.—Architect J. E. Allison has prepared plans for Westminster Presbyterian church at Burgettstown, Pennsylvania, to cost $6,000. Also a brick public school building at Oakdale Station, Pennsylvania, to cost $12,000. Also for First Presbyterian congregation of Sheridan, Pennsylvania, a frame church, to cost $6,000. Also for brick residence at Beaver, Pennsylvania, for Lewis Davidson, to cost $5,000. Also two cemetine residences for Robert McKay, on Marchand street, East Pittsburgh, to cost $11,000.

St. Louis, Mo.—Architects Grable & Weber: For T. E. Lutt, a three-story residence, size 60 by 40 feet; stone and brick, slate roof; cost $20,000.

St. Paul, Minn.—Architect Hermann Kretz has completed plans for a three-story apartment house, on St. Peter street, between Central avenue and Tilton street, of red pressed brick and brownstone, marble wainscoting in hallway, and hardwood finish; to cost $80,000. Also a three-story apartment house, for Mrs. H. A. Belote, on Marshall and Arundel streets, red sandstone front; to cost $50,000. Also three-story apartment house, for Charles F. Anol, on Bates and Enclid avennes; to cost $28,000; will be of pressed brick, with red sandstone trimmings, hardwood finish.

Architect Cass Gilbert: For St. John's Episcopal church, a new church building, stone and brick, with terra cotta tile roof; cost $165,000.

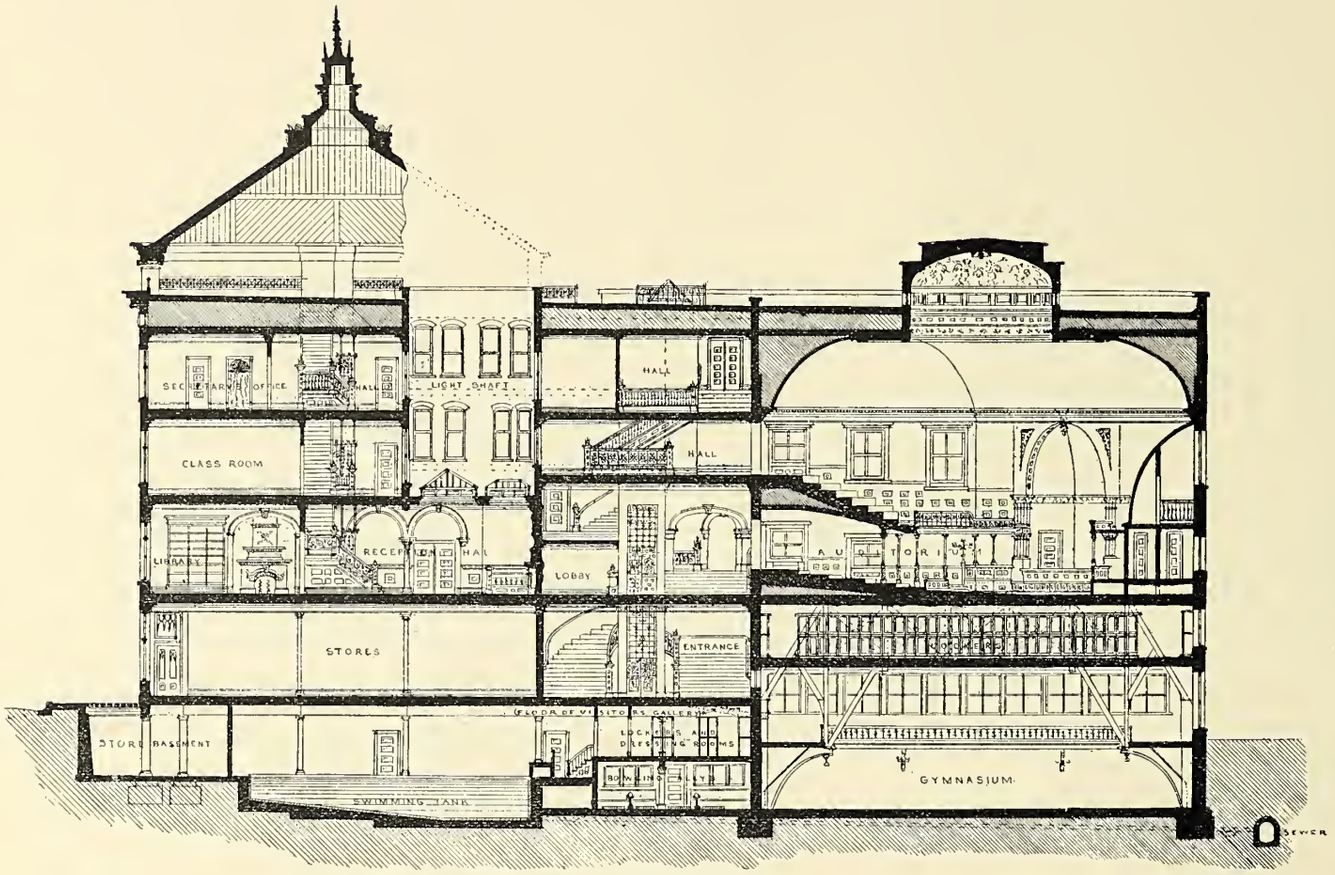
Architects Herman Kretz & Co. are preparing plans for a six-story business block, 100 by 100 feet in size; brick and stone; cost $160,000. Also remodeling, with additions, the Marlborough apartment building, at a cost of $3,500.

Architects O'Meyer & Thori: For John Swenson, at Canby, Minnesota, a one-story block, brick with stone trimmings, 75 b 80 feet in size; cost $7,000.

RESIDENCE OF S. M. KENNARD, ST. LOUIS, MISSOURI.

W. ALBERT SWASEY, ARCHITECT.

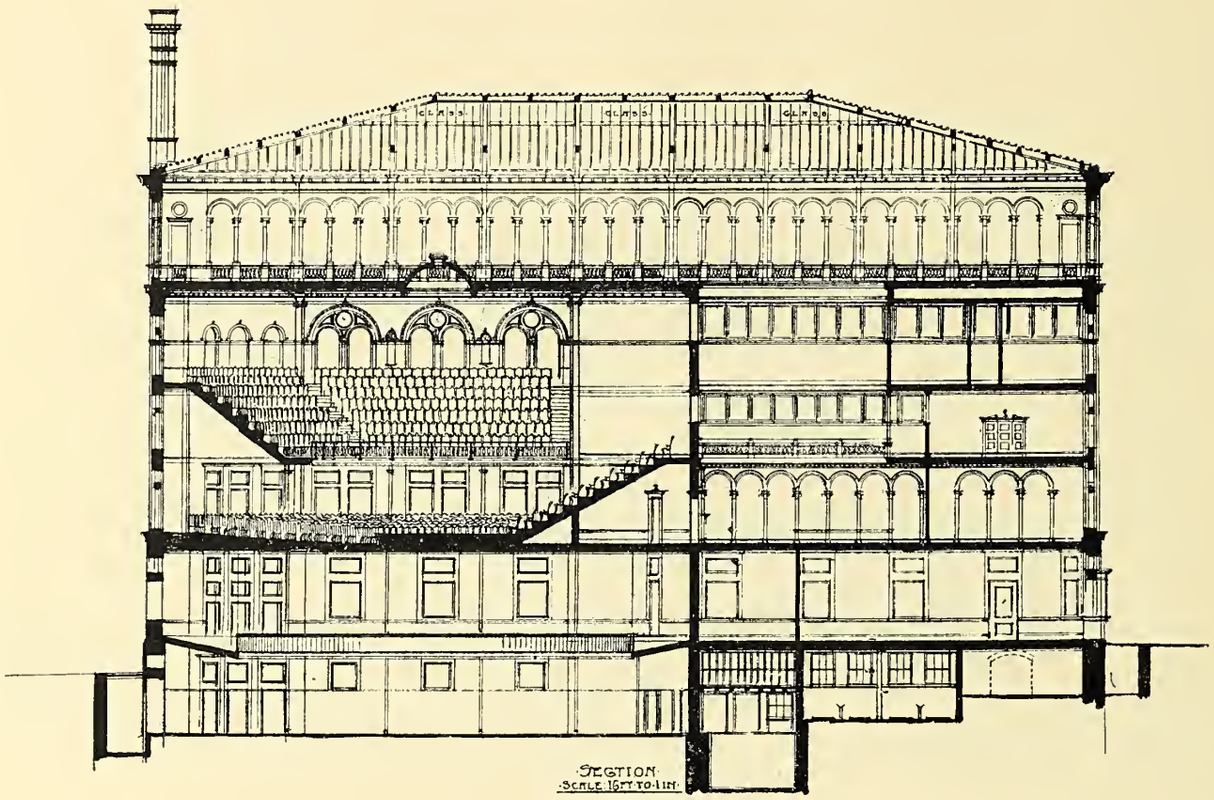
INLAND ARCHITECT PRESS.



SECTION.

ACCEPTED COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

TULLY & CLARK, ARCHITECTS.



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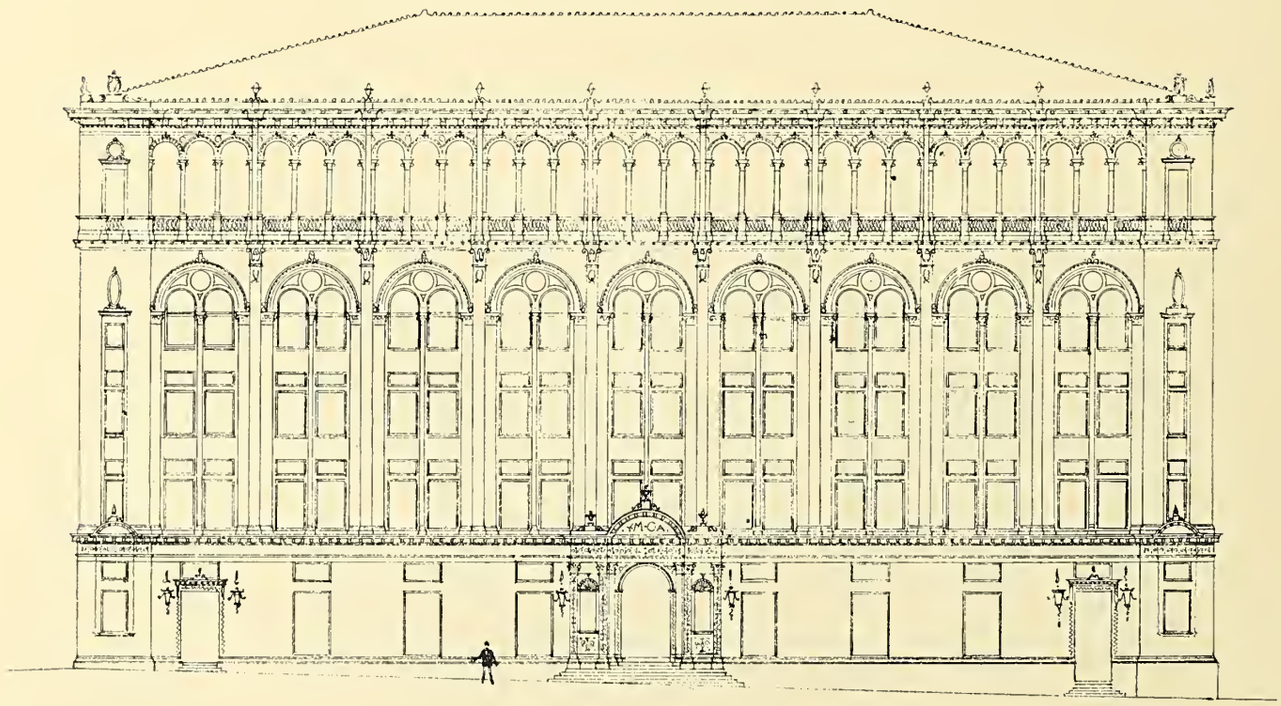
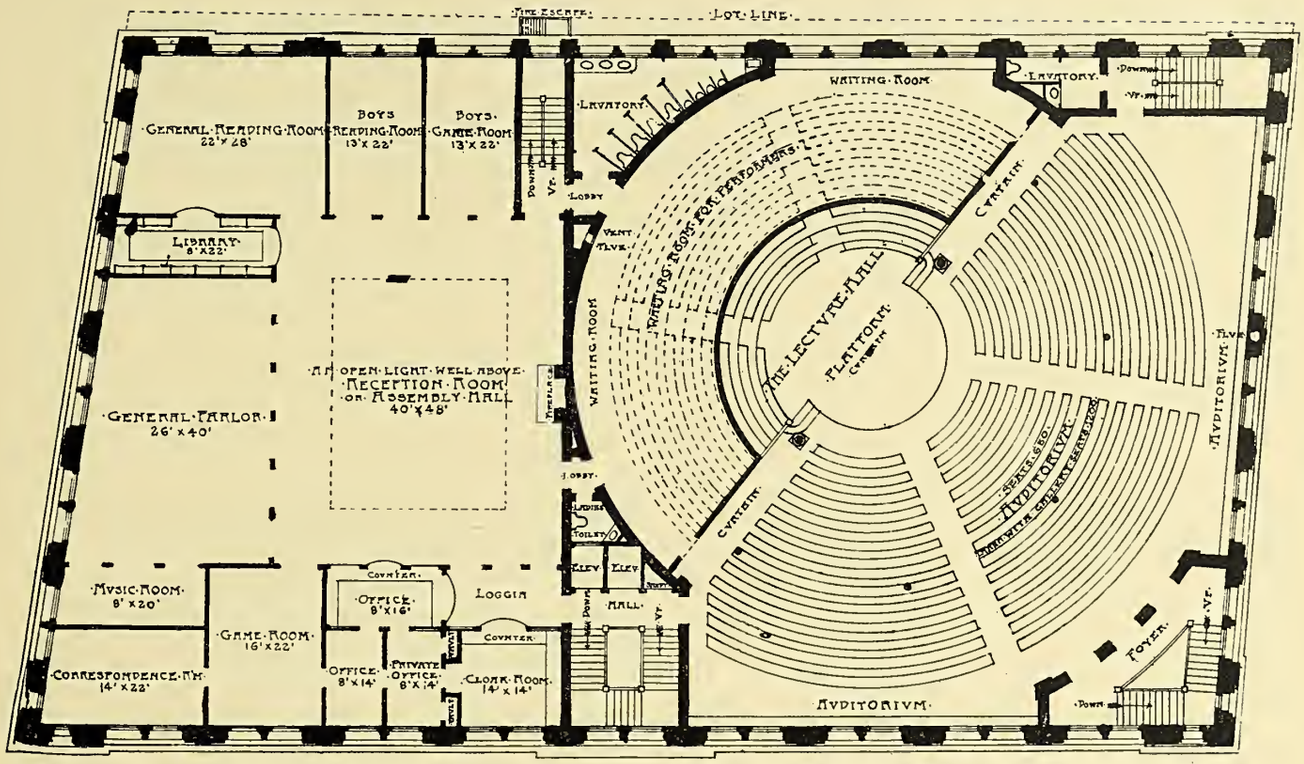


ELEVATION
SCALE: 16FT. TO 1 IN.

COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

SUBMITTED BY STEWART, MCCLURE & MULLGARDT, ARCHITECTS.



SECOND FLOOR PLAN
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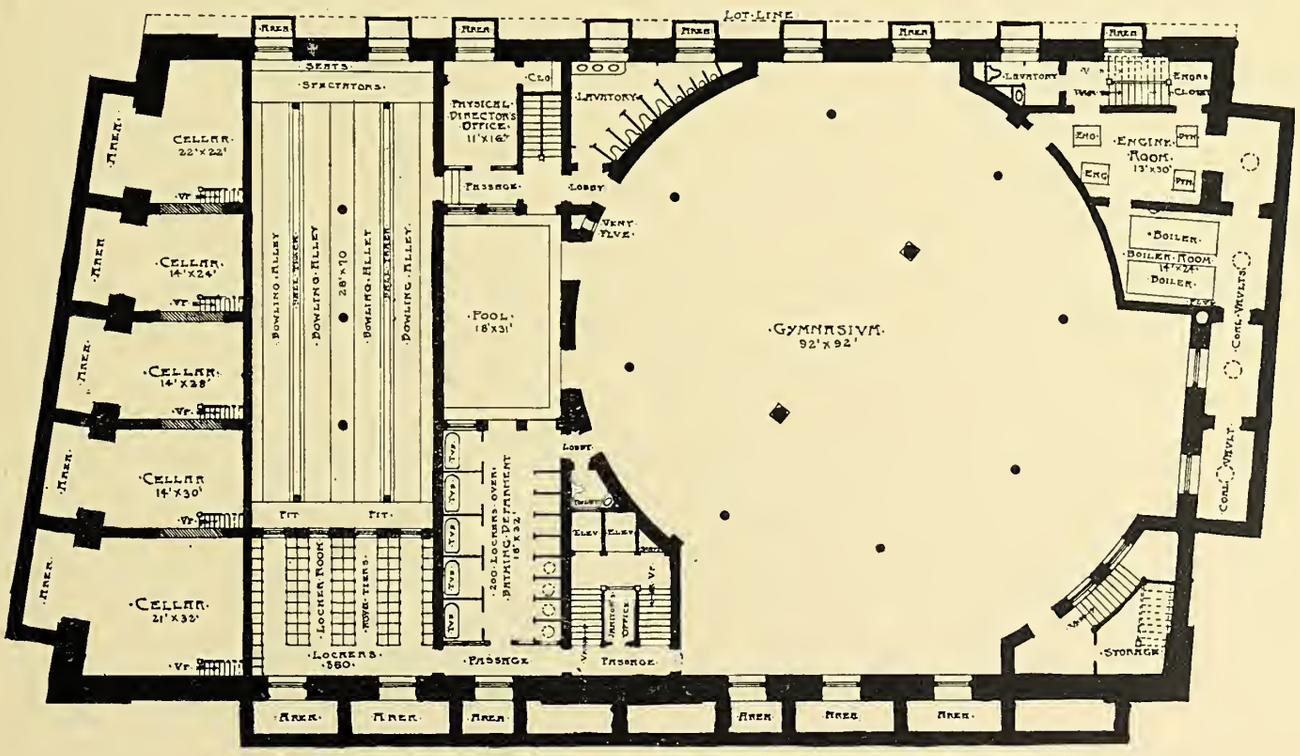
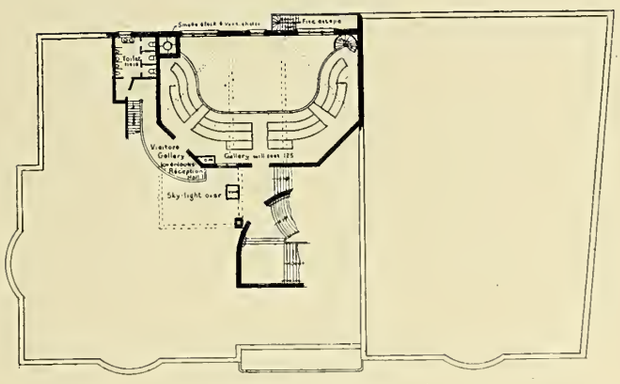


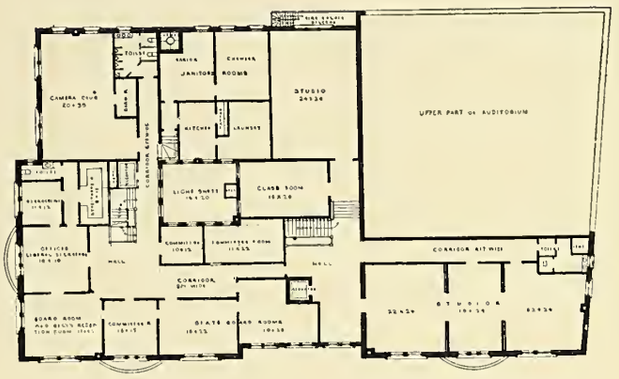
BASEMENT PLAN
SCALE: 16FT. TO 1IN.

COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

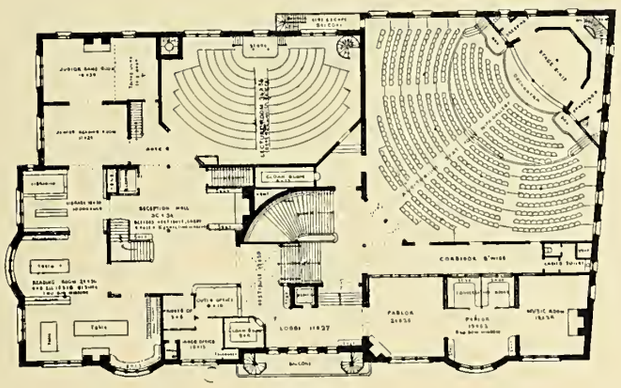
SUBMITTED BY STEWART, MCCLURE & MULLGARDT, ARCHITECTS.



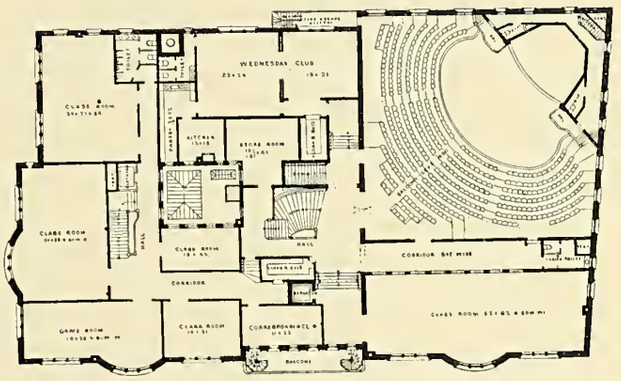
Upper part of Second Floor.



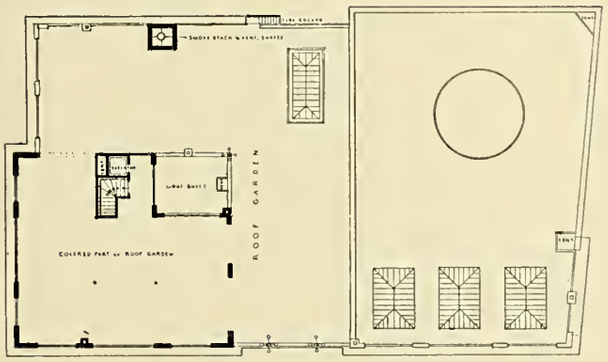
Fourth Floor.



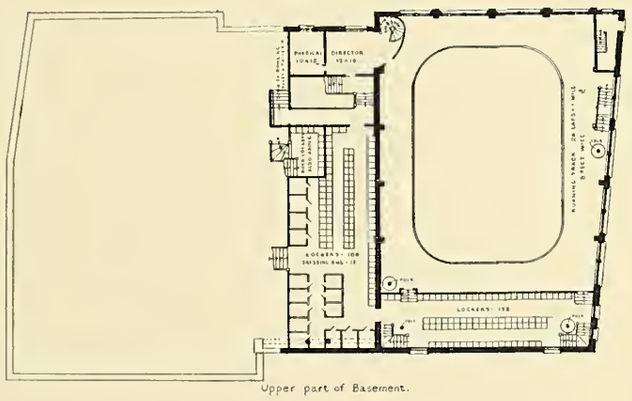
Second Floor.



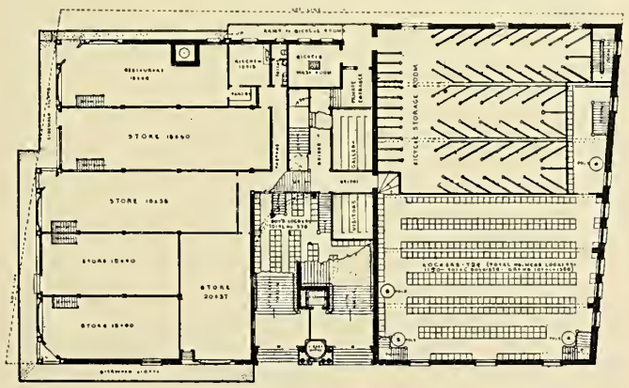
Third Floor.



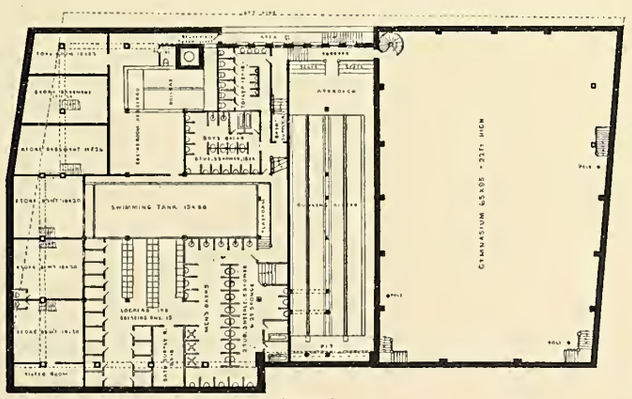
Roof.



Upper part of Basement.



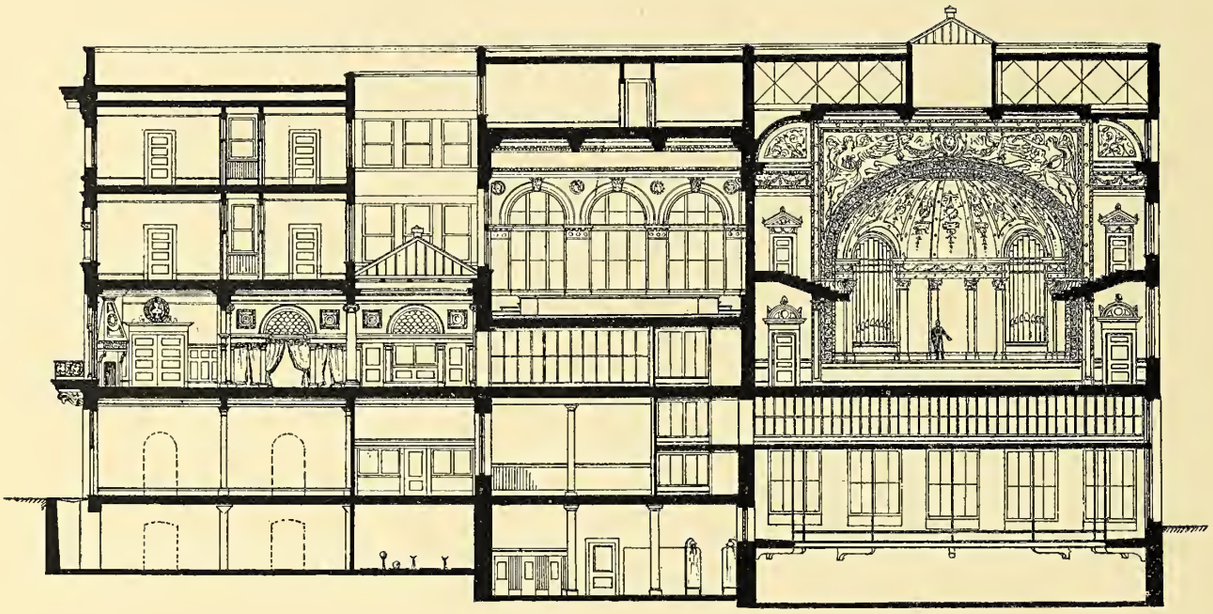
First Floor.



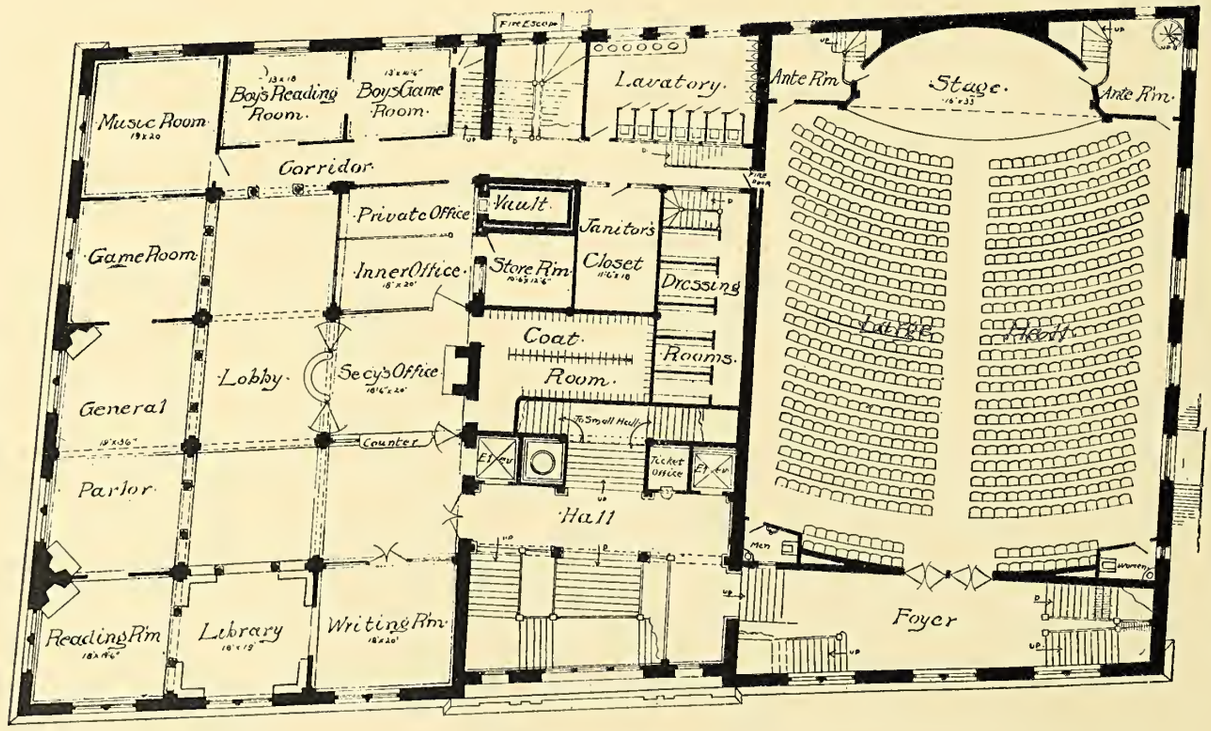
Basement.

ACCEPTED COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

TULLY & CLARK, ARCHITECTS.



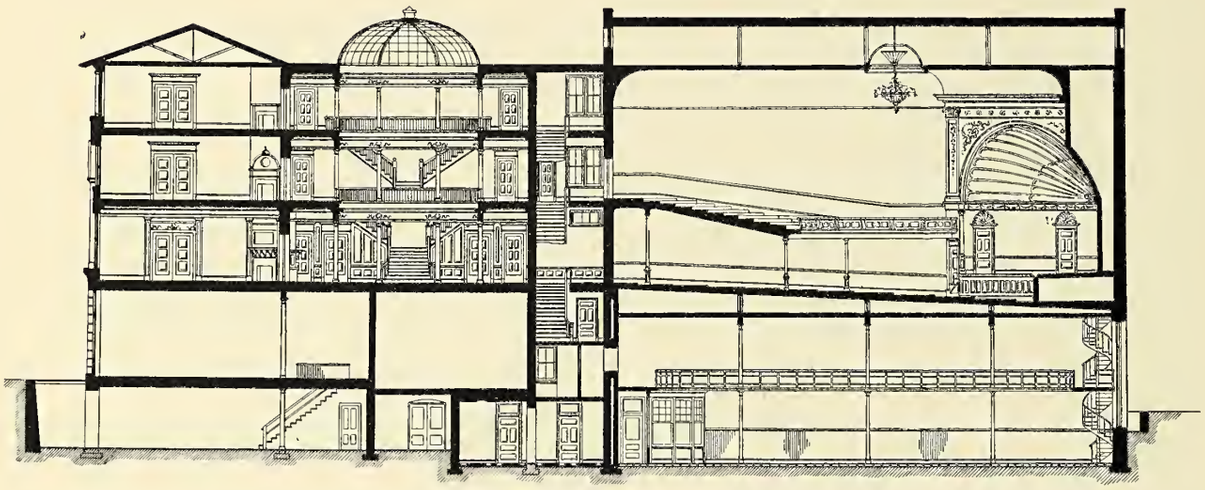
SECTION.



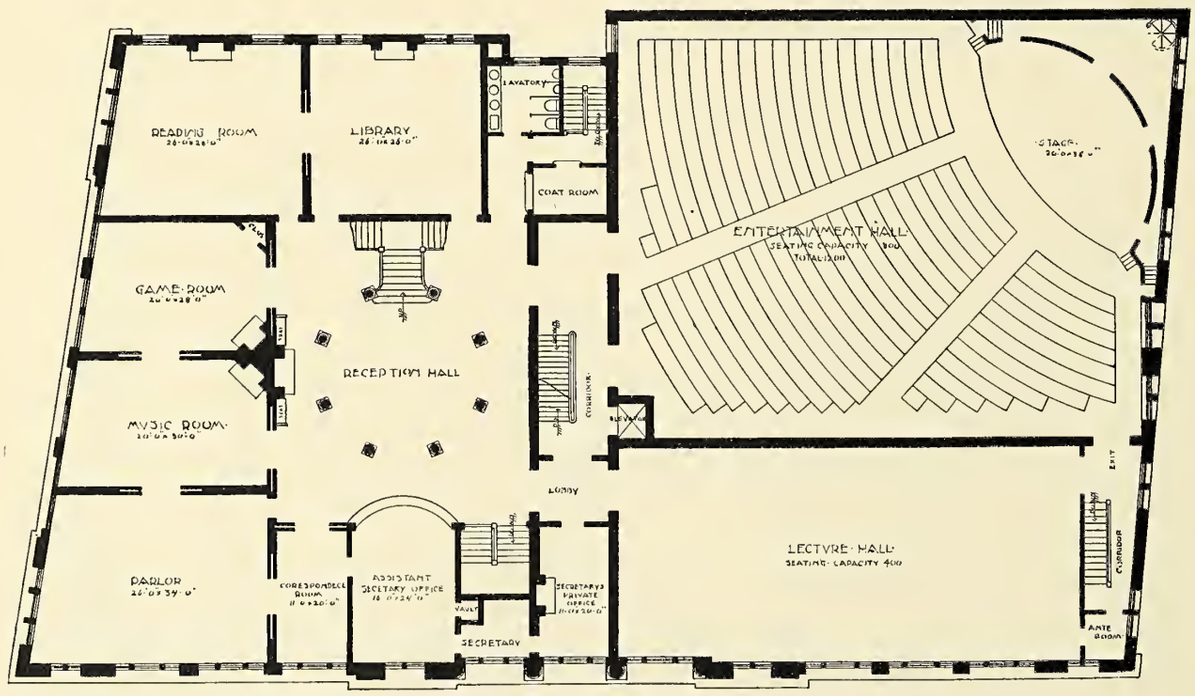
SECOND FLOOR PLAN.

COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

SUBMITTED BY SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



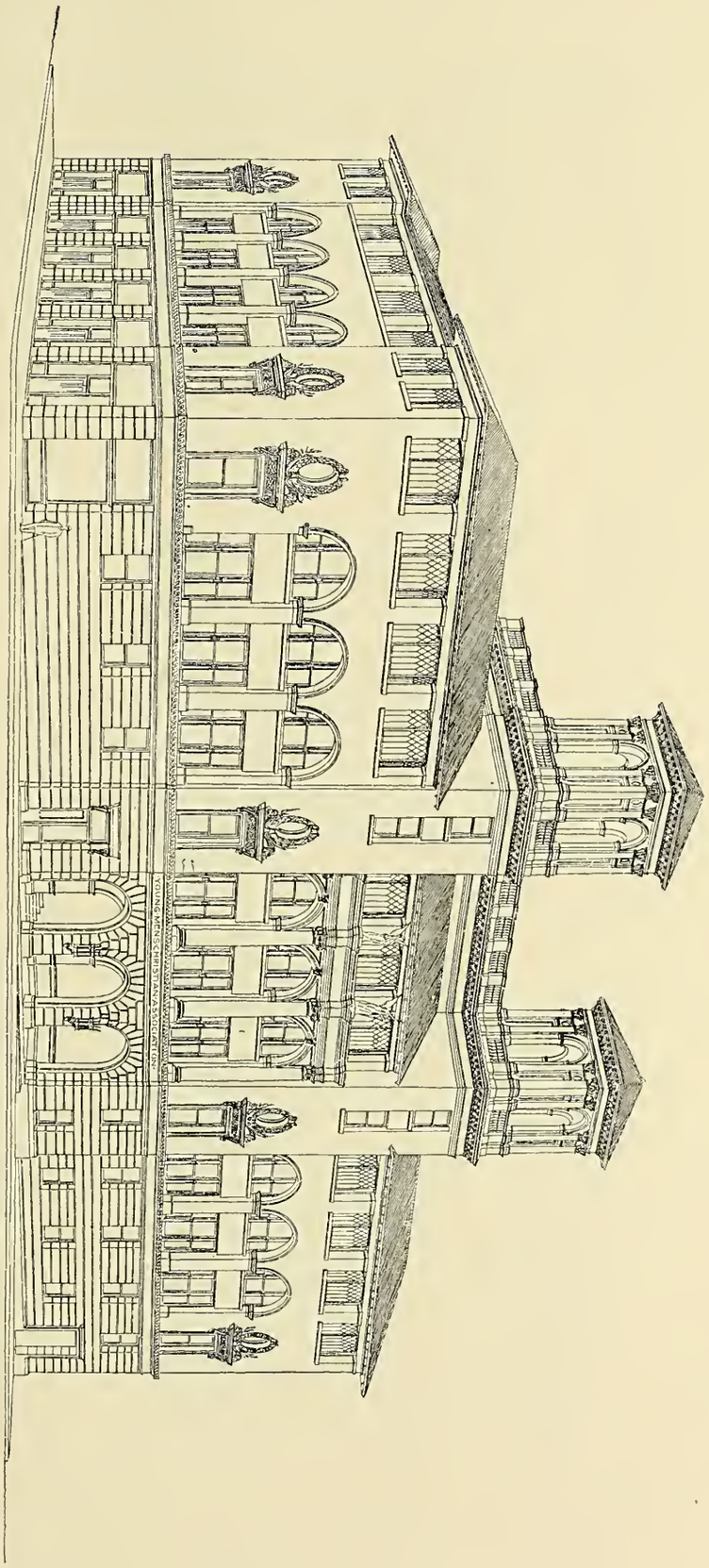
LONGITUDINAL SECTION
SCALE ⅛" = 1 FOOT



SECOND FLOOR PLAN
SCALE ⅛" = 1 FOOT

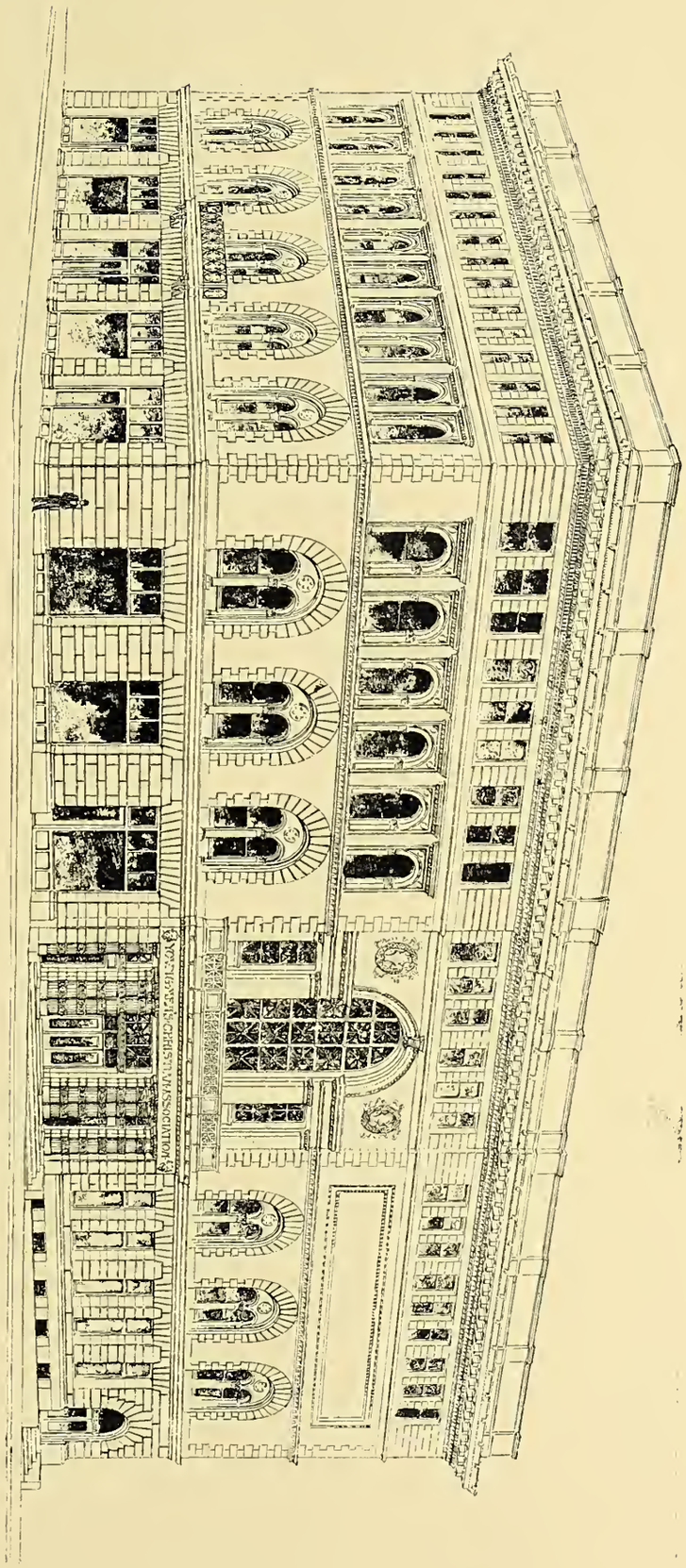
COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

SUBMITTED BY GRABLE & WEBER, ARCHITECTS.



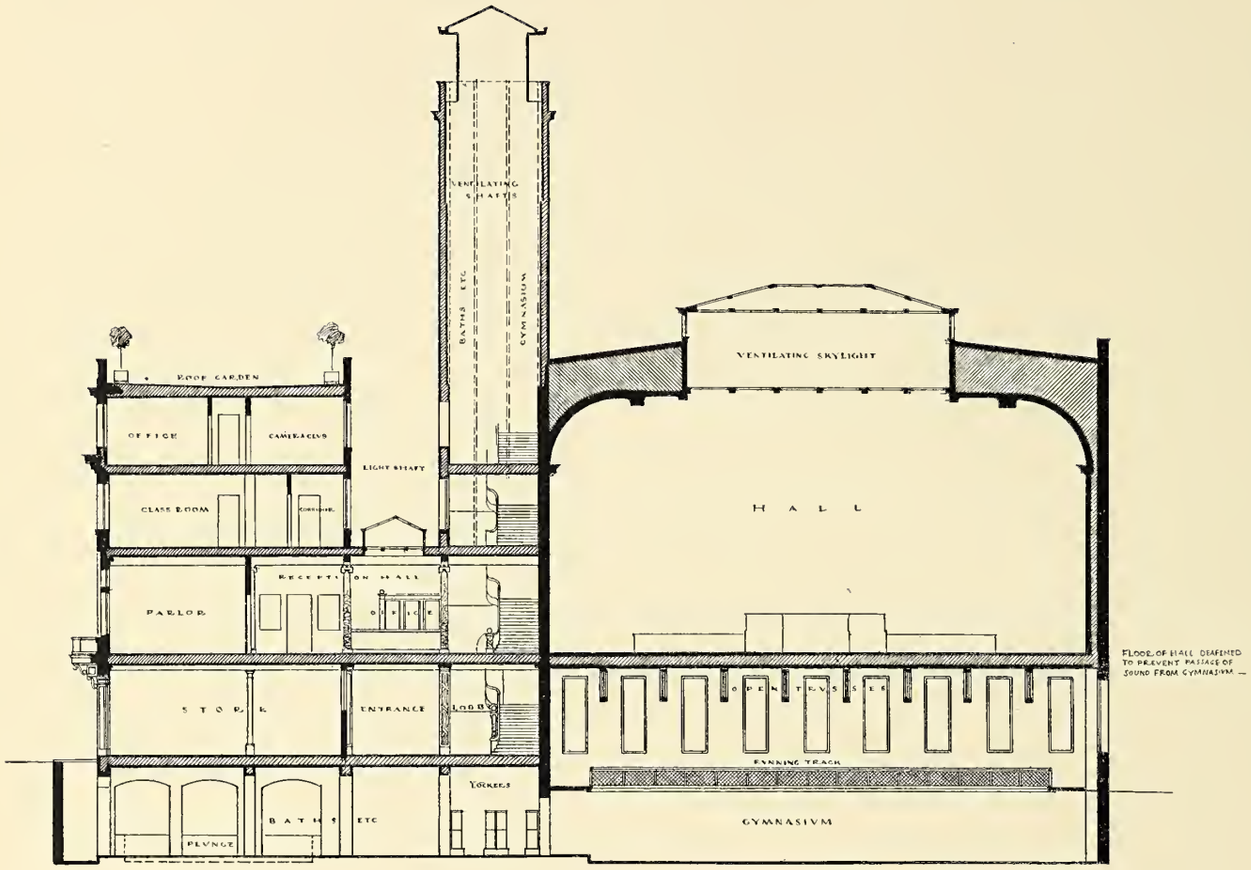
COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

SUBMITTED BY GRABLE & WEBER, ARCHITECTS.

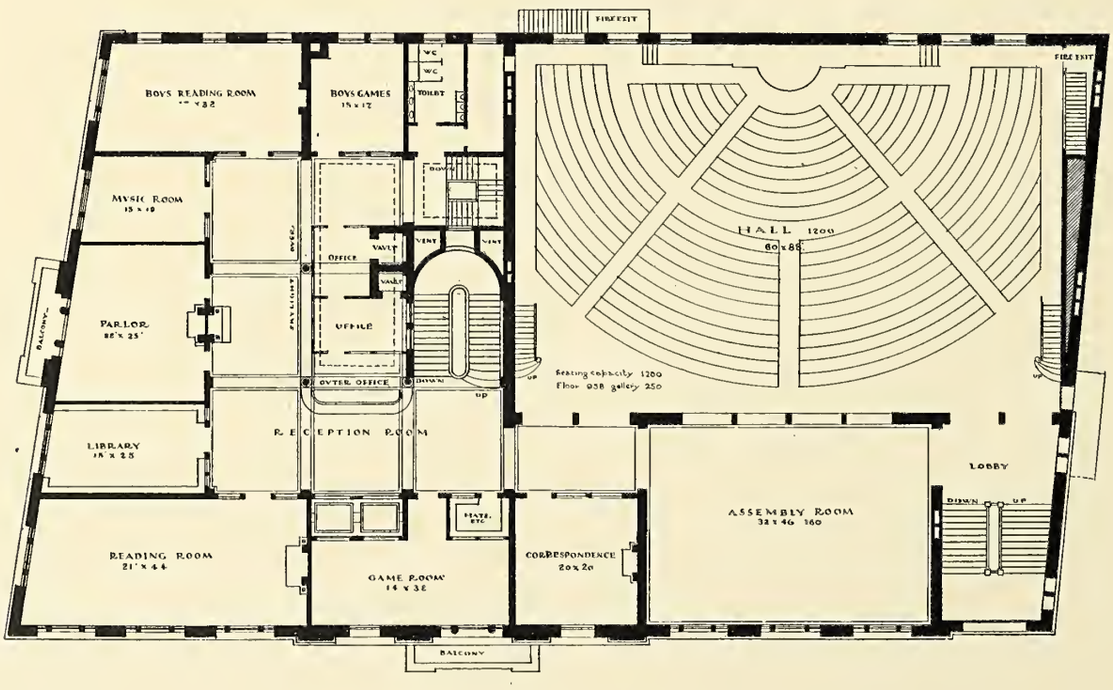


COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



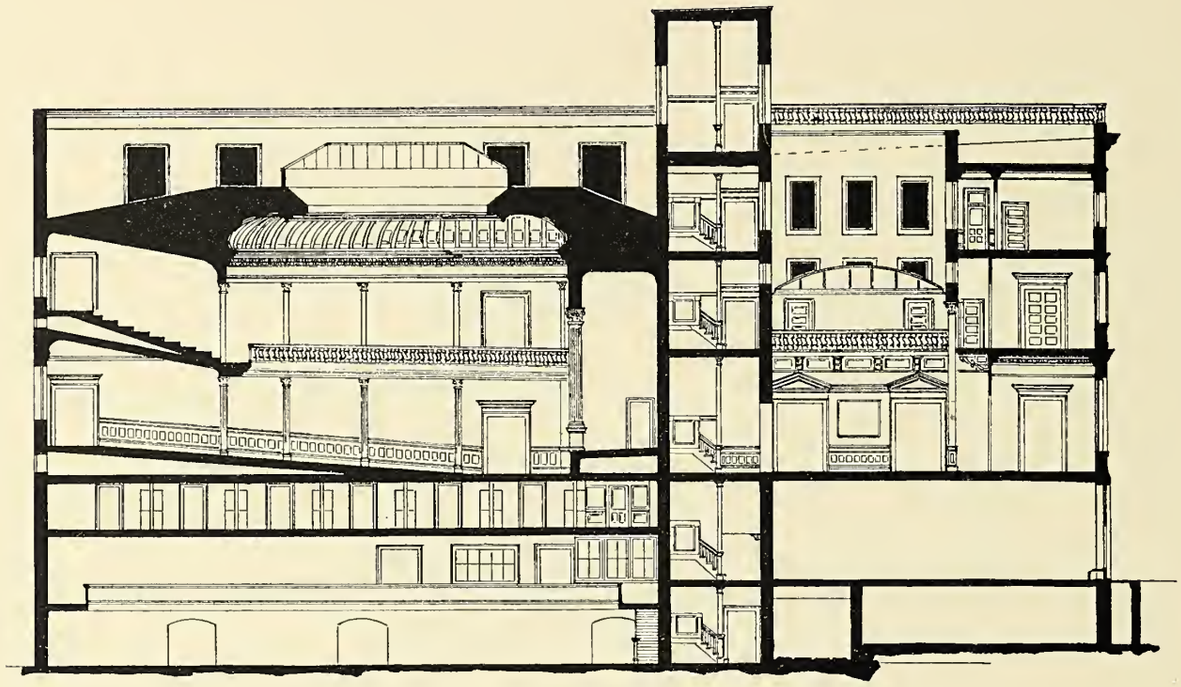
LONGITUDINAL SECTION - EAST AND WEST -



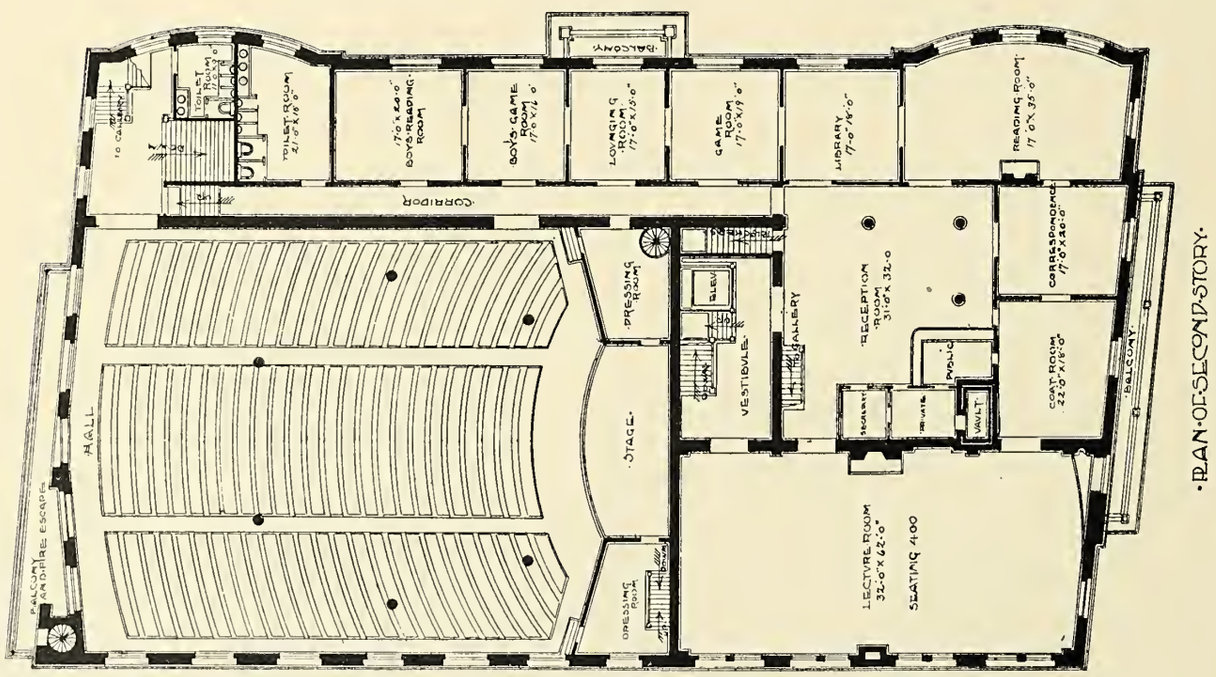
SECOND [PRINCIPAL] FLOOR PLAN

COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

SUBMITTED BY EAMES & YOUNG, ARCHITECTS.



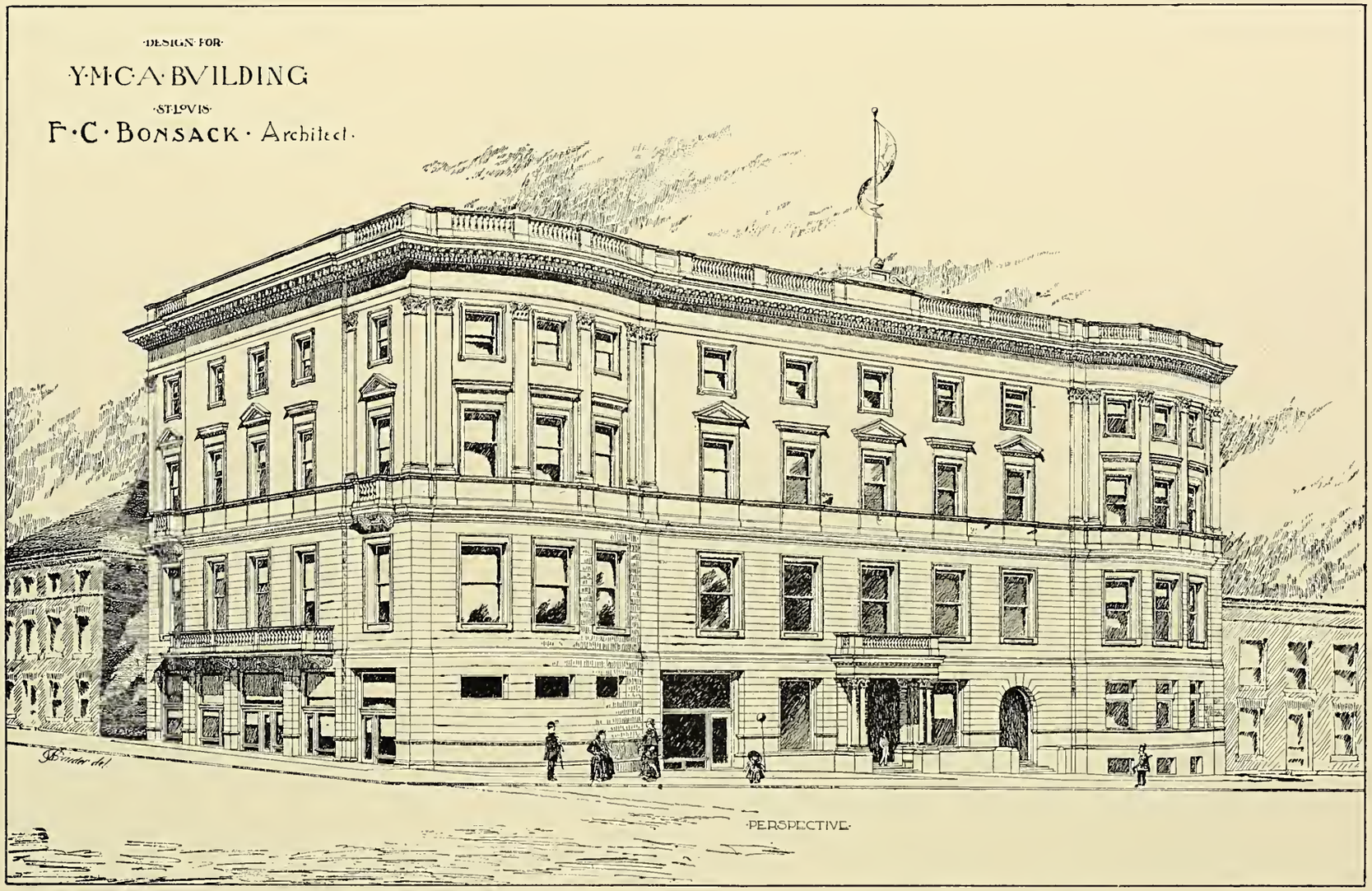
SECTION.



PLAN OF SECOND STORY.

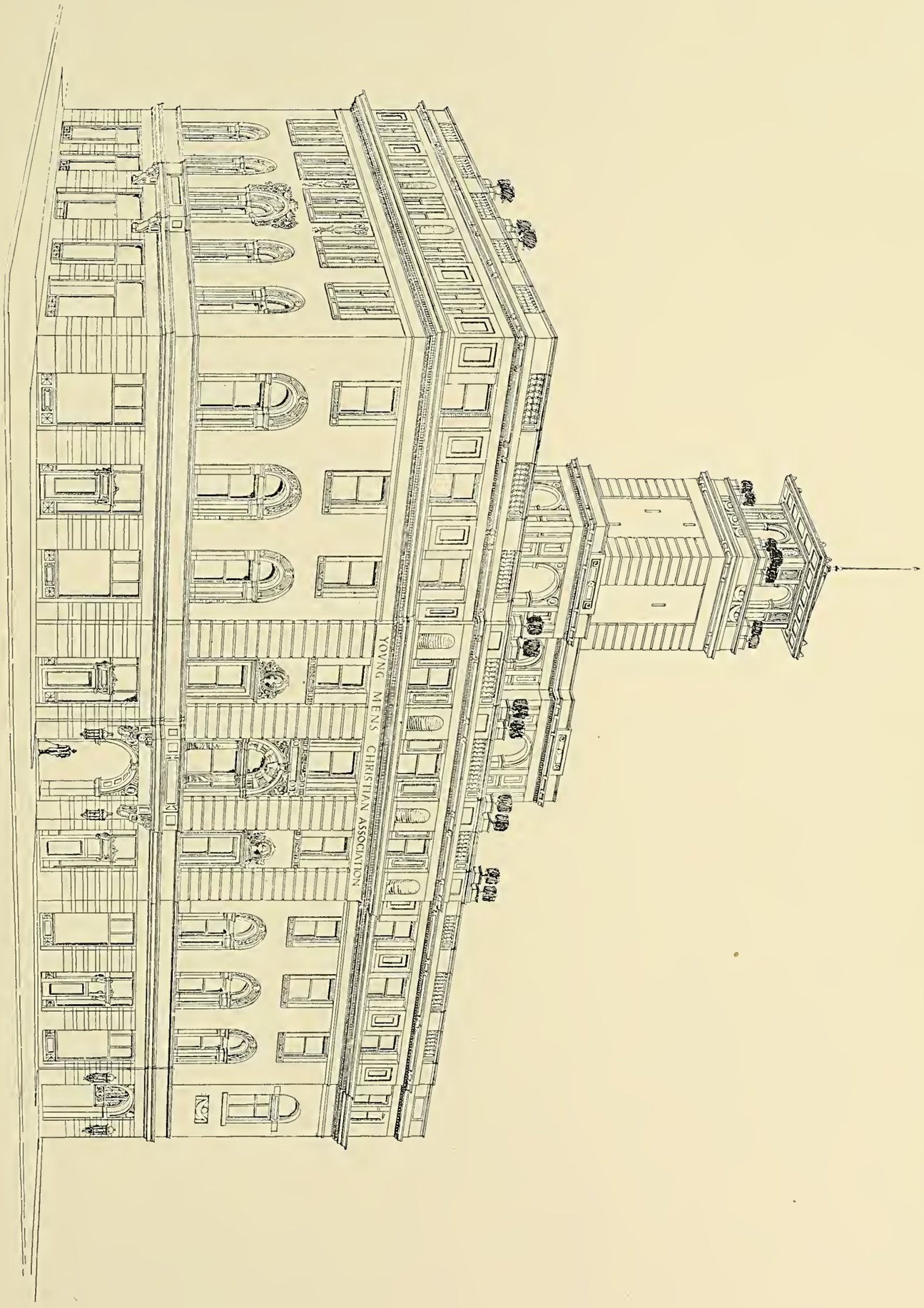
COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

SUBMITTED BY F. C. BONSACK, ARCHITECT.



COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

Submitted by F. C. Bonsack, Architect.



COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

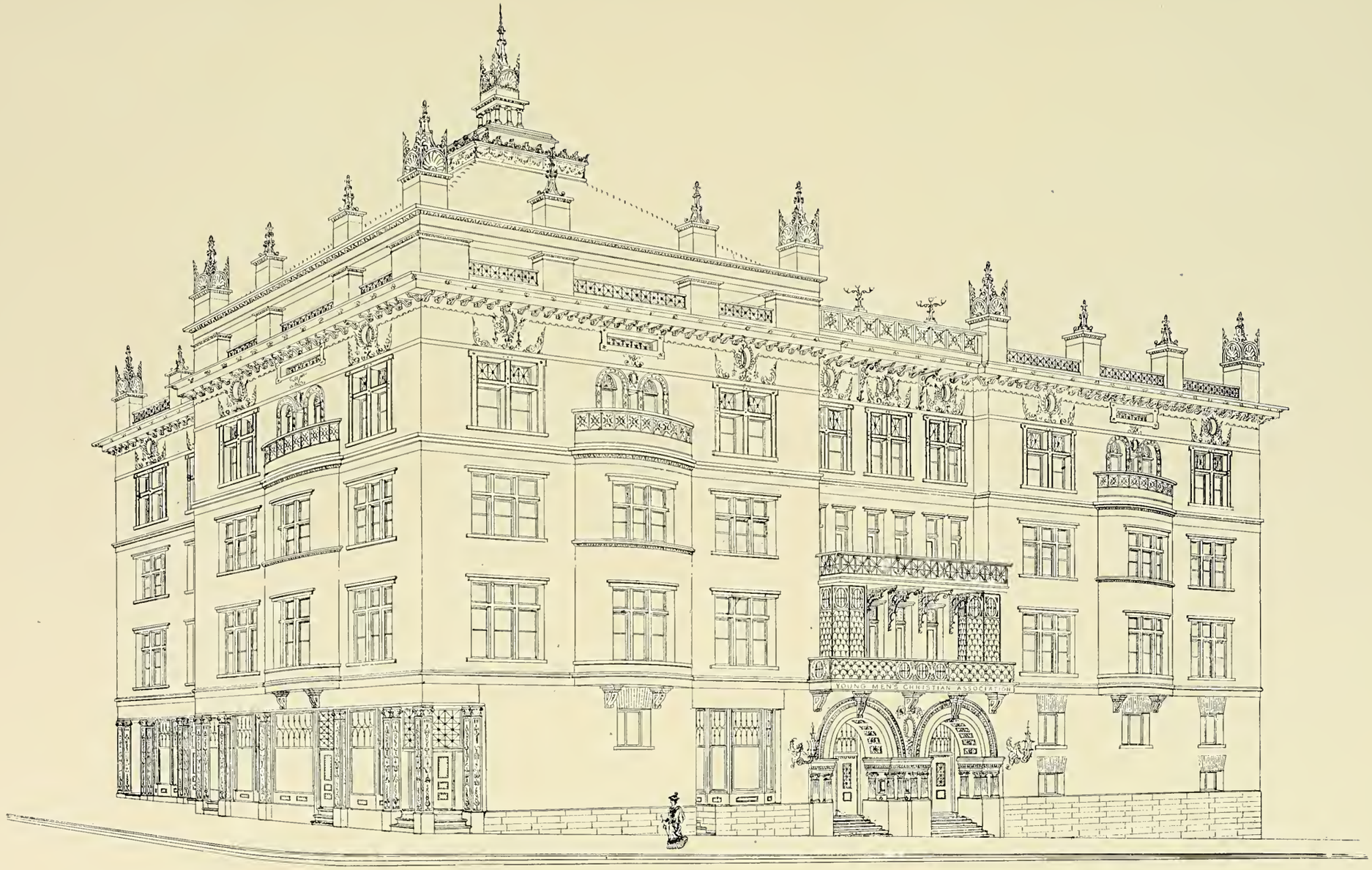
SUBMITTED BY EAMES & YOUNG, ARCHITECTS.

The old Swedish Church
Philadelphia : Pa :

E. Elson Barnes

RESIDENCE IN WASHINGTON, D. C.

RESIDENCE IN CINCINNATI, OHIO.



ACCEPTED COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

TULLY & CLARK, ARCHITECTS.